

November 16, 1961 • Every Thursday **1s 3d**

# AMATEUR CINE WORLD



• We Test the 8mm Kopli 1A • A One-man Cartoon  
• Woman's Guide to Cine • Flatter Them with Light

# eumig P8

for the finest cine  
value in the World !

The results on the screen are what really count with an 8mm. cine projector and here the classic P8 wins hands down. Tested and proved by countless thousands of delighted owners all over the world, the P8 has achieved a remarkable reputation for reliability, smooth and silent operation and outstanding screen brilliance. Ask your dealer to let you see one running and judge for yourself. You'll wonder how EUMIG can produce such quality for such a low price.

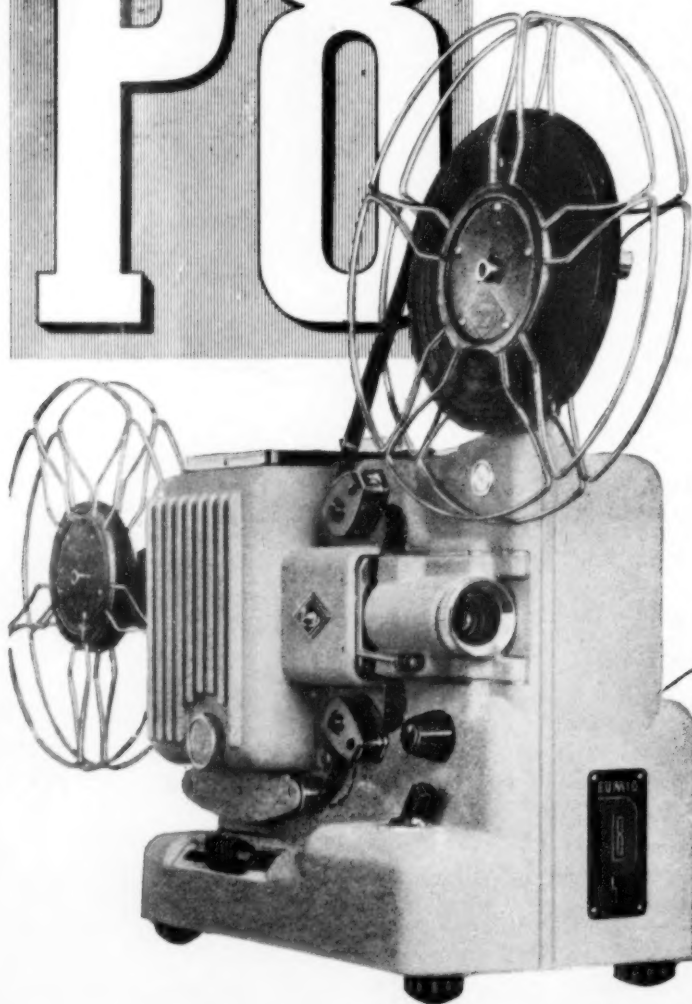
● Low voltage, high intensity illumination; optical framing; variable speeds, easy threading, geared rewind.

● Supplied complete with lamp, one 400ft. reel and full instructions:

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Each of the 8mm. zoom cameras listed here is a good one—recommended by Wallace Heaton for reliability, and value - for - money. Each can be inspected at New Bond Street



Besides good equipment, Wallace Heaton gives SERVICE—Easy Payments; Part Exchange; Insurance; Repair; Overhaul; Processing; Editing; Titling; Film Library\*; Expert Advice—everything for good movie-making.

\* For Hire Films for Christmas—BOOK NOW. Contact the Film Library at once to be certain of the films you want.

**Autaset III.** F/1-8 zoom lens, 9 to 27mm.; viewfinder coupled. Automatic exposure with indicator, or manual setting. Single frame and lock run. £76.0.4d. or deposit £16.0.4d. (add 22/6 18 mths. all-risk-insurance) and 18 monthly instalments of £3.15.8d.

**Eumig C5 Reflex.** 14—element f/1-8 lens, 10 to 40mm. Full aperture reflex finder, 16 and 32 f.p.s., electric drive. Automatic or manual exposure. £119.1.1d., case £5.11.1d. Deposit £25.13.0d. (add 37/6 two year all-risk-insurance) and 24 monthly instalments of £4.17.5d.

**Nizo Focovario 8** f/1-8 Angenieux 9 to 36mm. Reflex finder. Speeds of 8, 16, 32, 64 f.p.s., semi-automatic exposure. Sprocket transport. £144.19.2d., case £9.6.3d., or deposit £28.9.0d. (add 43/- two year all-risk-insurance) and 24 monthly instalments of £5.11.2d.

**Sportster V.** F/1-8 zoom lens, 9 to 27mm., coupled to viewfinder. Automatic exposure. Individual focusing or universal setting. Pistol grip and case included. £107.0.7d., or deposit £22.0.7d. (add 24/6 18 mths. all-risk-insurance) and 18 monthly instalments of £5.7.3d.

**Camex Reflex B.** F/1-8 7.5 to 35mm. lens, reflex finder, speeds 8-32 f.p.s., variable diaphragm, backwind, exposure meter with indicator and aperture scale. £181.17.5d., case £10.4.4d., or deposit £38.4.5d. (add 57/- two year all-risk-insurance) and 24 monthly instalments of £7.9.6d.

**Konica Zoom 8-II.** F/2 lens 12-32mm. Semi-automatic exposure. Electric drive, 16 and 24 f.p.s., booster for 48 f.p.s. (extra.) £96.3.5d., case £3.19.11d. or deposit £20.3.4d. (add 22/6 18 mths. all-risk-insurance) and 18 monthly instalments of £5.0.11d.)

**Revere Power-Zoom.** F/1-8 focusing lens, electrically-powered, 9 to 30mm. Finder field varies automatically. Automatic exposure. Electric powered film run. £114, case £5.3.6d., or deposit £23 (add 25/6 18 mths. all-risk-insurance) and 18 monthly instalments of £5.14.9d.

**Wollensak C74 Eyematic.** F/1-8 lens with fixed focus, zooming from 9 to 30mm. by electrically-powered push-button drive. Zoom-type finder, automatic exposure. £91.13.0d. or deposit £18.13.0d. (add 22/6 18 mths. all-risk-insurance) and 18 monthly instalments of £4.12.1d.

**Holiday Zoom.** F/1-8 zoom lens. Automatic exposure control. Trigger-action pistol grip. £51.14.11d., case £4.19.6d. or deposit £11.14.5d. (add 15/- one year all-risk-insurance) and 12 monthly instalments of £4.1.9d.

**Arco 8 Zoom.** F/1-8 lens, 11-5 to 33mm. (wide-angle convertor available). Semi-automatic exposure; adjustable shutter; reflex finder. 8-48 f.p.s. £88.18.11d., case £5.16.5d. or deposit £20.15.4d. (add 22/6 18 mths. all-risk-insurance) and 18 monthly instalments of £4.13.4d.

**Keystone K10.** F/1-8 lens, zooming electrically or manually from 9 to 27mm. Automatic exposure, individual or "universal" focus. 3-way starter control. £103.18.8d., case £7.12.1d. or deposit £22 (add 24/9 18 mths. all-risk-insurance) and 18 monthly instalments of £5.11.0d.

**Bolex C8SL with Pan Cinor 40T.** F/1-9 focusing lens 8 to 40mm. Self-setting footage indicator, coupled exposure meter; reflex finder. £133.15.3d., case £5.17.11d. or deposit £28.13.2s. (add 42/- two year all-risk-insurance) and 24 monthly instalments of £5.9.2d.

**Bauer 88L.** F/1-8 lens zooming from 9 to 30mm., focusing down to 3ft. 3ins. Speeds 16 and 64 f.p.s., still picture control, coupled exposure meter. £147.0.7d., case £4.15.9d. or deposit £30.16.4d. (add 46/- two year all-risk-insurance) and 24 monthly instalments of £5.19.0d.

**Kodak Zoom 8 Reflex.** F/1-9 lens with power or manual zooming from 9 to 25mm. Reflex finder. Zone focusing, automatic or manual exposure. £123.15.5s, case £7.7.4d. or deposit £27.2.9d. (add 35/- two year all-risk-insurance) and 24 monthly instalments of £5.2.4d.

**B. & H. Marksman.** 10 to 29mm. f/1-9 lens, coupled finder. With pistol grip and case. £49.19.9d. or deposit £10.19.9 (add 12/6 one year all-risk-insurance) and 12 monthly instalments of £3.10.11d.

**Elmo 8E.** 10 to 30mm. f/1-8 reflex, automatic exposure, battery film drive 12-32 f.p.s., reverse; remote control. £99.18.6d., case £8.1.8d., deposit £22.0.2d. (add 24/9 18 mths. all-risk-insurance) 18 monthly instalments £5.8.6d.

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# AMATEUR CINE WORLD

# FRONT PAGE NEWS

## Biennale Stop Press

A new zoom lens by Rodenstock, Munich, is on show at Stand 55 at the Paris Biennale. Their f/1.4 Helivaron lens has a zooming range of 8-38mm.

A better known objective, the 8-48mm. Schneider Variogen zoom lens, is also exhibited at the Biennale, with a new partner. It is fitted to a model of the Camex exhibited on the Ercsam stand.

## Your Film Wanted

Ercsam of Paris are to start a "Golden Book", containing details of award-winning films produced by users of Camex cameras throughout the world. Their aim is to present these at a future "Camex Festival". If you own a Camex, and one of your films has been successful in a club or national competition, write to: Le Services des Relations Exterieures, Ercsam, 221 Rue la Fayette, Paris 10, France.

## Cinovid Sound

More news has now been released on the Leitz Cinovid 8mm. cine projector first mentioned in our October 19 issue.

With the addition of various accessory units the Cinovid will be suitable for use with both sound systems, stripe and Synchronised Tape.

## Instant Home Movies

Previously mentioned in our columns is the new Technicolor 800 Instant Home projector. Developed by the famous Technicolor Corporation of Hollywood, it is not yet available in this country, though we have had the chance to see it demonstrated.

To quote the publicity literature there are: "No reels, no sprockets, no

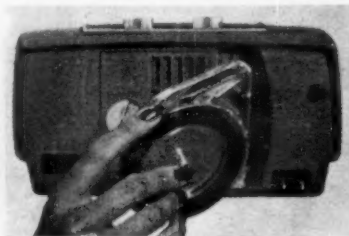
threading, no rewinding . . . your fingers never once touch the film".

The film is sealed inside a special cartridge which is simply snapped into the projector body and the machine is switched on. The film is then projected without any further operations on your part.

The specification of this machine also includes a zoom lens with a range of 15-25mm. and an aperture of f/1.5; a 150 watt lamp with built-in reflector, claimed to have the efficiency of an ordinary 500 watt lamp system; a conveniently placed elevation knob; a self-storing power cord which automatically retracts into the projector for easy storage; automatic film cleaning and lightweight construction — less than 7 lbs.

In the U.S.A. it is expected that the Technicolor 800 will sell for about 100 dollars.

BELOW: Inserting the 950ft. magazine into the Technicolor projector. No rewinding is necessary, the film runs back into the original cassette.



## New Exposure Meter

The new Weimarlux photo-electric exposure meter is operated on the "match the needle" principle and the correct apertures for use at filming speeds of 64, 24, 16 and 8 f.p.s. can be read off immediately.

Reflected and incident light readings can be taken and a special accessory allows the colour temperature of a light source to be measured.

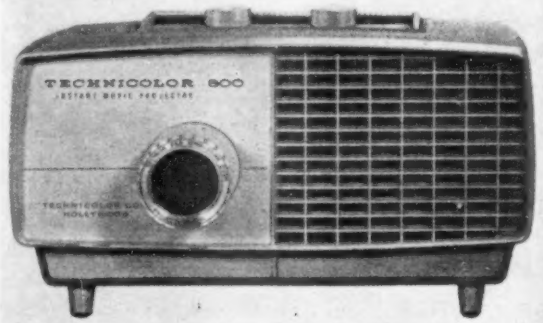
Price and availability in this country are not yet known.

## Japanese Tape Recorders

34 guineas to 250 guineas—the price range of the Sony tape recorders now available in this country. Three portables are listed together with two stereo models and two professional machines.

## Automatique

Chauvin Arnoux of Paris now offer an automatic exposure control mechanism coupled to an Angenieux lens with a 12.5mm. focal length. Photo-electric cells are placed in two groups around the front of the lens mount, in a similar style to that used on the Voigtlander Dynamatic 35mm. still camera. A range of film speeds from 10-40 ASA can be used.



## 9.5mm. Printed Films to Return

Since Pathescope's own laboratories closed down last year, there has been no supply of printed 9.5mm. films in Britain. Now, however, negotiations are well advanced for a supply of printed films. Initially these will be available with French sub-titles only. But English editions should be available in the New Year.

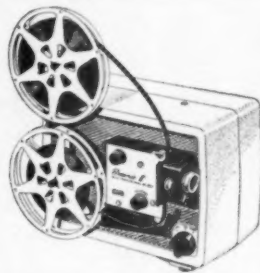
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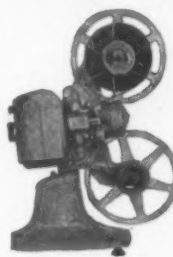
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## New 8mm. Kodak Brownie A15 Projector

This inexpensive projector is the ideal companion to the 8mm. Kodak Brownie camera. A very small and compact projector with the latest 125-volt 150 watt Tru-flector lamp, gives screen illumination equal to some 750 w. projectors. Automatic self-threading, automatically connects the film to the 200ft. take-up spool. Price £19 10 0



## Oregon '8' Projector

This brilliant Italian designed projector is built to the same very high standard as its senior model the Cirsesound. It has many outstanding features that are usually incorporated in more expensive machines, such as:

- 15 to 25mm. Zoom lens.
  - Stills and reverse projection.
  - Variable speed motor.
  - Re-designed gate to eliminate film wear and tear.
  - Power rewind.
  - 8 volt 50 watt Cold-Light lamp
  - Chain-driven spool arms—no spring belts.
- Two years guarantee. Price £37/10/0 Smart carrying case, £3/12/6.

## A new Japanese Zoom Lens you can afford

5ft. to infinity. Focusing eyepiece to suit individual sight. Price £30 7 11. Chiron Reflex Room incorporating Exposure meter £40 5 4.

The new Chiron Reflex Zoom lens is of very good quality and has a zooming range of 10mm. to 30mm. High speed f/1.8 lens in focusing mount from

## Buy secondhand apparatus with confidence—all equipment has been carefully serviced and is guaranteed.

### USED CINE CAMERAS

8mm. Bell & Howell '172' Camera, magazine loading, twin lens turret, with 12mm. f/1.9 Super Como 1 1/2" f/1.9 Leitar Telephoto, 5 filming speeds, single frames ... £45 10 0  
8mm. Bell & Howell '624B', f/1.9 lens ... £10 10 0  
8mm. Bolex, meter behind the lens, with 13mm. f/1.9 and 36mm. f/2.8 Yvar telephoto, as new ... £72 10 0  
8mm. Bolex, meter behind the lens, triple lens turret, f/1.9 lens, as new ... £75 0 0  
8mm. Bell & Howell 'Sportster', f/2.8 lens, 4 speeds ... £15 15 0  
8mm. Bolex with 5.5mm. f/2 Pizar wide angle and viewfinder ... £35 15 0  
8mm. CIMA 'DBA', f/1.9 focusing lens, 'D' mount, 4 filming speeds, cable release sockets and ever ready case, as new ... £28 0 0  
16mm. Bell & Howell '603' Autoload with f/1.9 Taylor Hobson focusing lens and 3" f/4.5 Dallmeyer coated lens with Bell & Howell magazine magnifier to obviate parallax errors. With carrying case ... £59 10 0  
16mm. American Bell & Howell model '240 EE' Magic Eye exposure control, f/1.9 focusing lens, 100ft. spool loading ... £147 0 0  
16mm. American Bell & Howell model '200 EE' Magic Eye exposure control, f/1.9 focusing lens, magazine loading, complete in case £139 0 0

### USED CINE PROJECTORS

8mm. Kodascope Model 8/58 ... £10 10 0

8mm. Eumig P8 ... £22 10 0  
8mm. Bell & Howell '625' ... £21 10 0  
8mm. Zeiss Movilux 'BA' as new ... £45 0 0  
8mm. Bell & Howell 'Luminar', self-threading, stills and reverse, as new ... £46 10 0  
8/16mm. Specto Dual 500 watt, takes up to 800ft. spools, 2" lens ... £55 10 0  
16mm. Bell & Howell model '57', 200 watt lamp, complete with external resistance and case ... £16 16 0  
16mm. Bell & Howell model '640', magnetic and optical sound projector, 15 watt sound output, complete with 12" external speaker and transformer. Little used ... £265 0 0  
Fi-Cord Portable Tape Recorder, two speeds, 1 1/2" and 7 1/2" per second. Takes standard 3 1/2" spools, complete with microphones, as new ... £47 10 0  
EMI Minifon Wire Recorder, complete with microphone, as new ... £25 10 0  
8mm. American Bell & Howell Viewer with rewind and film splicer (non animated) ... £9 10 0

### USED CINE LENSES

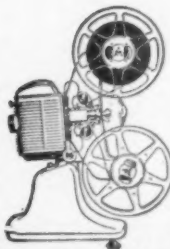
SOM Berthiot Pan Cinor Zoom Lens, 12mm. to 36mm. f/2.8 with Parallax compensated viewfinder ... £30 0 0  
12mm. f/2.8 Bolex Yvar fixed focus lens, 'D' mount with 6.5mm. Som Berthiot wide angle attachment and viewfinder ... £22 10 0  
2 1/2" f/2.3 Taylor Hobson coated telephoto with 'C' thread ... £15 15 0

1" f/1.8 Cooke focusing lens 'C' thread ... £10 10 0  
12mm. f/2.5 Taylor Hobson coated lens 'D' mount, as new ... £6 5 0  
6.5mm. Som Berthiot wide angle lens attachment for Bolex 8mm. camera with f/1.9 lenses ... £13 13 0  
6.5mm. f/2.5 Dallmeyer coated wide angle 'D' mount ... £12 15 0  
1 1/2" f/1.9 Taylor Hobson Serial Spigot mount, As new ... £10 10 0  
5.5mm. f/1.9 Pizar wide angle 'D' mount ... £21 10 0

### USED PROJECTION LENSES

45mm. for Pathe Son and Gem projectors ... £2 10 0  
20mm. for B. & H. Screen-Master ... £3 10 0  
20mm. f/1.4 for Eumig ... £6 10 0  
1 1/2" for Kodascope 'C' ... £1 10 0  
2" for Kodascope 'K' ... £2 0 0  
3" for Kodascope 'K' and 'L' ... £3 10 0  
4" for Kodascope 'K' and 'L' ... £3 10 0  
1" Decentred coated for Bolex G ... £4 0 0  
2 1/2" Paulkino f/1.6 for Debie ... £3 10 0  
2" coated for Siemens and Dittmar ... £3 10 0  
Bell & Howell 3 way mixer unit incorporating meter with head phones ... £15 15 0  
1 1/2" T.T. Hobson f/1.5 for B. & H. '640' Film-sound ... £14 10 0  
3 1/2" B. & H. Incelite for B. & H. Film-sound ... £6 0 0

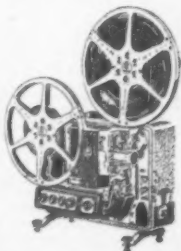
## The CIRSESOUND 8mm. magnetic stripe sound projector



With this sound projector you can also put a sound-track on your 8mm. films perfectly synchronised, and with speeches and music mixed. As you run your film through, you add sound on a magnetic 'sound stripe', which can be played back as often as you wish or erased and the 'sound stripe' used again. The Cirsesound gives you sound of a high quality and has 2 input sockets and mixer controls for recording speech and music simultaneously. The projector has 2 motors, one of which drives the sound head, which gives results quite free from flutter, 2 speeds of 16 and 24 f.p.s. are available at the turn of a switch. The 8-volt 50-watt lamp gives a light as good as one of 750 watt; there are 400ft. spool arms with power rewind; a built-in amplifier with

tone control, and a magic eye tuning indicator. Price, complete with good quality microphone and loud speaker and all in two-tone carrying case, £169/10/0, or £34/10/0 deposit and 18 monthly payments of £8/7/0.

## For the finest 16mm. sound projection BOLEX S-221

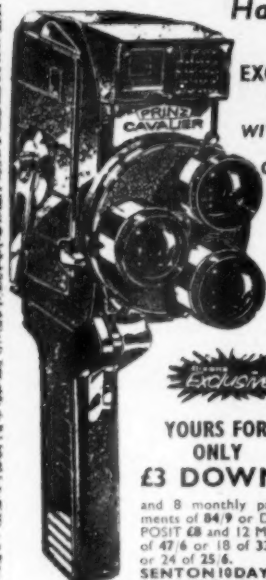


With the usual Paillard-Bolex Swiss-built quality; will reproduce optical and magnetic sound track, the latter from full, half, or edge magnetic stripe; there are separate controls for optical or magnetic, and bass and treble controls. Dialogue, commentary or background music can be added in any combination on magnetic stripe with the separate disc and microphone inputs; the magnetic sound head can be used without changing for stripe of any width. A neon lamp gives visual control for magnetic recording and there is an accurate frame counter for perfect synchronisation of sound and picture.

A 1,000 watt lamp with 2-bladed shutter gives an intense and even picture, and the shutter can be adjusted for 3 blades while stopped; or running to eliminate flicker. The power to the lamp can be regulated by an ammeter control with a built-in meter. The reflector and 3-element aspheric condenser system are easily cleaned, as are the film gate and aperture.

The lens is a 35mm. f/1.3; spools of up to 2,000ft. can be used. The 8in. speaker is built into the case. Power supply is 110/135 volts A.C., 50/60 cycles, or 90/300 volts with transformer. This projector gives sound and vision of the highest quality and is superbly constructed and finished. Price £445/0/0 or deposit £89/0/0 and 24 monthly payments of £17/10/1.

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- \* **FADE-INS**. The Prinz Cavalier lets you fade in or out on a scene merely by touching an aperture wheel.
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Brownie Movie	£7 10 0	f/1.9	£33 10 0
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Movie II f/1.9	£10 10 0	Bolex B8L	
Cima D.8	£10 10 0	3 lenses	£90 0 0
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Bolex C8	£24 0 0	Minivette 8B	£18 10 0

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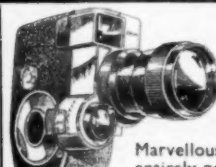
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### ARCO-8 ZOOM S

£90.3.5

Extra features give extra value. This new 8mm. Zoom cine-camera has enormous versatility. Tremendous f/1.8 Zoom lens from 11.5mm. to 33mm. Single lens reflex viewfinding system with dioptric adjustment gives unreversed image. Three-stage shutter release for continuous run, intermittent run and single frame. Seven filming speeds 8, 12, 16, 24, 32, 48 and single frame. Variable shutter coupled to exposure meter. Film footage counter automatically registers unused portion of film. Cable release holder socket. Release safety catch. A wonderful Japanese cine-camera.

£9 DOWN and 8 monthly payments of £11/0/6, or £19 deposit and 12 monthly payments of £6/7/9 or 18 of £4/9/0 or 24 of £3/8/6. (Pistol grip £5/3/9 extra, case £5/18/0.



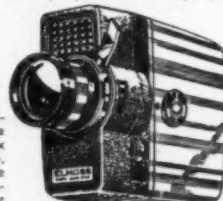
### SANKYO ZOOM 8

(complete with  
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£74.10.5

Marvellous f/1.8 zoom lens of entirely new type of optical glass, with ten layers and seven complexes, giving dynamic zooming effect. Special titanium coating makes extra bright zoom finder remarkably easy to use. Always-accurate automatic exposure. Six speeds. Film counter. Film inspection window. Exceptional value.

£7 DOWN and 8 monthly payments of £9/1/6 or £15 deposit and 12 monthly payments of £5/6/9 or 18 of £3/14/6 or 24 of £2/17/3.

### ELMO 8S ZOOM AUTO-EYE £90.19.6



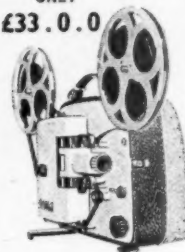
Particularly easy through-the-lens parallax-free focusing (single lens reflex system). Speeds of 12, 16, 24, 48 f.p.s. and single frame exposure—all exposures automatically correct with built-in auto-eye (manual lens setting if desired). High tension spring winding gives run of at least 11 feet. Terrific f/1.8 Zoom lens makes your subject Z-O-O-M fantastically towards you. A really splendid movie camera.

£9 DOWN DEPOSIT and 8 monthly payments of £11/0/5 or £19 DEPOSIT and 12 monthly payments of £6/9/0 or 18 of £4/10/0 or 24 of £3/9/0. Pistol grip £6/11/4.

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**New British Zoom-lens 8mm. Projector**  
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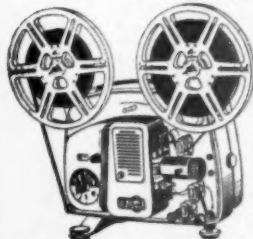
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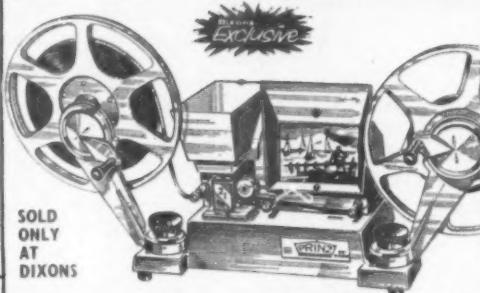
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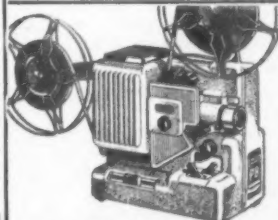
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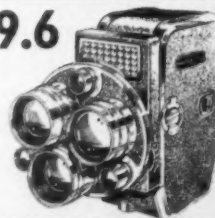
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# Your COMMENT



## Golden Silence

AS THE CO-AUTHOR OF *Film Making in School*—an S.E.F.T. booklet quoted by Double Run in his article on a school-made sound film ("A Sound Argument")—I unashamedly reiterate the point made in that booklet. I have yet to see a sound film made by schoolchildren which has not been disastrous.

What, after all, are the merits of adding sound as detailed by Double Run? (i) "To clarify several rather vague situations." Without the prop of dialogue, it must be insisted, children *will* get much closer to the bare bones of the medium. They will learn how to tell a story in pictures. Clearly those youngsters who made *Speedwell's Burning* did not! Possibly with more attention at the script stage the "vague situations" could have been avoided.

(ii) "Young audiences much prefer sound films to silent ones." i.e. silent films, so Double Run claims, do not properly come alive for young audiences. This is so manifestly contrary to our experience I am at a loss to understand Double Run's opinion. We have shown silent films to many groups of children quite unacquainted with the young film makers. Sometimes these films have been accompanied with piano music; often they've been screened "raw". Always young audiences have been utterly absorbed. Of course, if a film story is not told properly in pictures it will lose interest—and rightly so.

Double Run says we are burying our heads in the sand by clinging to an art form 30 years out of date. But what does he mean by this? Would he say that a documentary which uses only a music track is an archaic form? Did Double Run see Wendy Toye's excellent fiction film *The Stranger Left No Card*? Hardly a word was spoken. What we make at Cornwell School are short fiction films without words—a very different form from the feature-length drama of the twenties, peppered with sub-titles.

If you can tell your story perfectly clearly in pictures what is the sound for? If not for greater comprehension (for heaven's sake!) is it for greater naturalism? But no amateur unit is equipped to produce a fully-synchronous sound track. If you start out by telling your audience in effect that they are going to see a "real" sound film and then they find that half the sounds are missing they're not going to be very

appreciative. Shouts of pursuers in the playground . . . but not their footsteps! Muffled voices from a loudspeaker . . . which obviously don't belong to the faces on the screen! Naturalism and conviction are not enhanced. They're destroyed. You have merely exchanged one sharply defined convention for another convention—an awkward and fumbling one.

Double Run's quip about ownership of sound equipment is sad indeed! Our own magnetic/optical projector and four-way mixer hasn't tempted us into these barren technical excursions with fiction films made by children. Film making by children isn't just a game . . . like playing with an expensive train-set where you must use all the lines and tunnels—though this, no doubt, would suit the gadget manufacturers. On the contrary, it provides youngsters with the opportunity of making a valid and valuable artistic statement about themselves. Not, I hasten to add, a self-conscious one. No trite film theses on juvenile delinquency please!

The film is a highly complex technical art form and youngsters can only say something worthwhile in it if the form is kept as simple as possible. The film without words remains the ideal vehicle.

One of the more obvious advantages of this form is that the youngsters are able to give natural and uninhibited performances, largely because they're able to speak and act spontaneously. Learning dialogue or articulating lines for a sound recordist would vastly inhibit the majority of them.

It is conceivable that the use of sound—either music and/or non-realistic track to comment on or counterpoint the visuals—might be appropriate. This though is a more advanced and sophisticated form with considerable technical difficulties if standards are to be maintained. It would only be appropriate for a group that had already mastered the simpler forms. There is no more saddening spectacle than a group of amateurs, young or old, floundering about in a plethora of zoom lenses, colour temperature metres, effects records and miles of magnetic stripe, who haven't even mastered the elements of film form. (Granted, even, they have something worthwhile to say.)

In the Society for Education in Film and Television we are anxious that children should be enabled to make good films. For this there are two requirements: (i) Thorough training, and very careful preparation of the script. (ii) A film form in which they can achieve technical mastery.

London, E.6.

D. L. WATERS

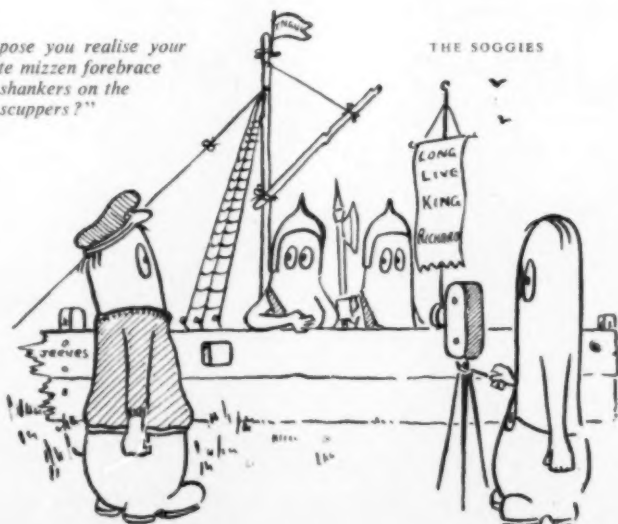
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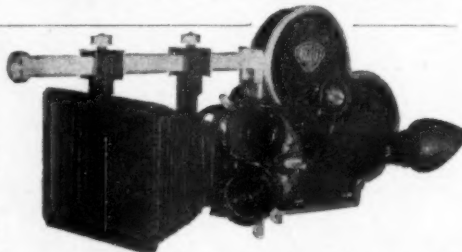
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Vol. 2, No. 43  
(Old series Vol. 26 No. 43)  
16 November 1961

Edited by  
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Advertisement Manager:  
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## HOW TO BE A JUDGE

JUDGING ON *Amateur Movie Maker's* Top 8 Competition has already started. The end of next month brings the closing date of the ACW Ten Best.

It seems a good time for the judges to re-examine their consciences and essay an answer to the old question: How exactly do you judge an amateur film?

It would be much easier, of course, to explain how we don't judge one. We don't, for example, use any kind of score sheet, allowing a given number of marks for photography, acting, script, and so on. Such systems invariably break down as soon as you begin to apply them simply because many good films are made without actors, quite a large number are made without scripts and a few (*Short Spell*, for example) are even made without cameras.

We don't, moreover, sit down to judge with the intention of pouncing on technical errors. We try to watch the action, not the edge fogging, and a film has to be very dull indeed before we start to count the jump cuts. We seek virtue in everything and hope to enjoy ourselves. The quality of that enjoyment largely determines a film's success or failure.

How then do we judges distinguish ourselves from an ordinary cinema audience? In an effort to clarify our thoughts on this point, we have been studying a document issued by America's National Board of Review of Motion Pictures and entitled *Some Principles for Judging Motion Pictures*. This treatise contains some pretty solemn glimpses of the obvious. (Example: "Some actors are merely types or personalities for whom parts have to be specially written. Good actors can play a wide range of parts.") But there is also a modicum of sense in it.

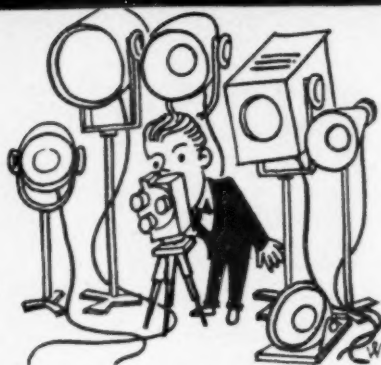
In particular, we like the justification for regarding entertainment value as a priority: "No movie can accomplish any purpose at all unless it catches and holds the attention of an audience . . . Entertainment includes the merely amusing, the intellectually stimulating and the emotionally moving . . . The ordinary movie-goer calls entertaining a film that has entertained *him*. But a reviewer, in addition to his own reaction, must be mindful of the reactions of others."

Artistic value is notoriously hard to define and the best the Board can do is to say that if the contributions of the writer, director, cameraman, editor and the rest are "So employed that a film is *good of its kind*, its artistic value can be said to be good." It follows that "Westerns can have as much artistic value as highbrow dramas" and by the same token we would add that a family holiday movie can have as much (or little) artistic value as a candid camera study of mental defectives or shots of abstract paintings cut to the rhythms of modern jazz.

Perhaps the main difference between a judge and an ordinary filmgoer is that the judge tries not to be influenced by his liking or otherwise for the subject matter of a film. It is the way the film maker responds to his subject and the way he handles it that counts.

Again, the judge tries to respect the film maker's attitude even if he does not share it. For instance, there is a general preference for films which present an optimistic view of life but a pessimistic one can be just as valid and just as entertaining (intellectually stimulating, emotionally moving). The judge sides here with Dorothy Parker, who said "Surely there's enough happiness in real life without having to go to fiction for it."

# KEN POPE TELLS YOU HOW TO **FLATTER THEM** **WITH LIGHT**



I SUPPOSE more has been spoken and written about "Portraiture" as the stills man calls close-ups — then about any other branch of photography. There is really very little excuse for the cine man cannot produce at least a reasonably lit close-up. Moreover, as the years pass, these close-ups become sentimentally precious, reminding us of friends and family as we once knew them, and it is only common sense to take a little trouble and care with our lighting to get the best effect possible.

## Light Quantity

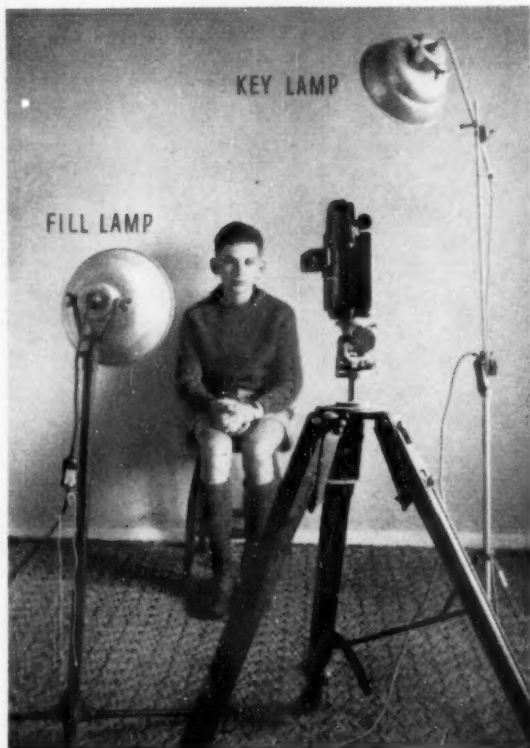
The cine man faces one problem which the still man can avoid — *quantity* of light. Most filmers like to use colour, which demands a good deal of light. In practice this means a large number of lamps, but a 13 or 15 amp mains will take six No. 2 photo-floods and usually another No. 2 can be run from the room light.

This multiplicity of lights is, however, best used in groups or sets — preferably four, but at least three. For Kodachrome, the main set could be the barlight with two or three photo-floods mounted. The remaining three sets should preferably be single photo-floods in large reflectors each on an individual stand.

## Main Light

We begin by using only our main set of lights. This is placed about 45 degrees to one side of the camera-sitter line, and about half-way between floor and ceiling, to shine down on the sitter. Which side — right or left of camera — doesn't matter, unless the sitter has a definite "best side" to his face. If in doubt, put the lamps to the right.

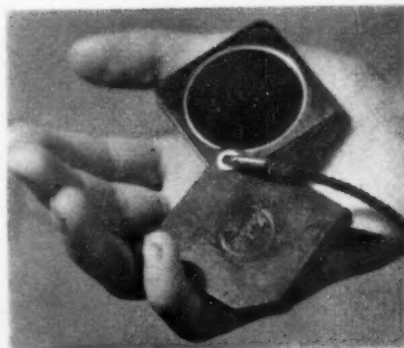
As soon as we do this, we notice that shadows form on the face. The nose, mouth, forehead and chin all



LEFT: The traditional lighting set-up for portrait close-ups — one lamp, the key lamp, at about 45° to the side and above the sitter, and the fill lamp throwing a softer light from the front, near the camera, to lighten the face shadows thrown deliberately by the key lamp. For colour filming, the lamps remain in their respective positions, but would probably have to be duplicated to provide sufficient light.

BELOW: A small and inexpensive gadget which should be in every lighting man's pocket — a viewing filter through which you look to see how the scene will appear on film. There are versions for colour film as well as black-and-white.

cast patches of darker shadow, while the side of the face away from the lamp also goes into shadow. Perhaps this effect is unexpectedly disturbing, and the temptation comes to put the light back by the camera. We should realise that these shadows are our strongest ally, for with their help, we are able to *model* the face — make it look three-dimensional. And by "shadow" in this context, I would emphasise that I do not mean the shadow of the person on the wall behind, but the smaller shadows which the lamp casts *on the face itself*.





◀ A fill light almost as bright as the key light will give a soft, shadowless lighting, very suitable for colour filming. Note the lack of face shadows.

A dim fill light against a normal key light (coming from behind the subject in this illustration) gives strong photographic shadows and a "low-key" lighting effect. ▶



We must learn to see these shadows, partly because we need them to control our modelling, and partly because they will come out much deeper on film than they appear to the human eye.

By altering the position of our main lamp, we can change and lengthen these shadows. Our aim is to ensure that they do justice to the sitter.

### Face Shadows

Volumes have been written about this topic, but we shall not go far wrong if we aim the lamp so that the shadow of the sitter's nose does not fall across his mouth, and sufficient light falls across the nose to light up a patch, triangular in shape, on the sitter's shadow-side cheek when he faces the camera. Men can usually stand the lamp well to the side of the camera, but girls; especially if they have high cheekbones, do better with the lamp nearer the camera, even directly above it. Remember to ask the sitter to move his head into the filming positions, to make sure the light remains attractive.

### Use Viewing Filter

The shadows which this single lamp, or set of lamps, is casting are filmically very dark. They may not look so to the eye, but then the eye is of no help whatever in judging filmic densities. In fact, we need some device which will tell us just how the scene we are lighting will appear on film.

Kodak make two colour viewing filters, one for tungsten (VF 500/20)

and one for daylight (VF 548/1). They are intended for Eastmancolor, but the effect is not so very different for other colour films. The filters cost 7s. 8d. each, or £1 or so in a folding holder, and will amply repay their cost. Your dealer can easily get them, if he does not hold them in stock.

### Fill Lamp

As our sitter's face is at the moment lit only by one lamp (which we must now call the key lamp), our viewing filters will quickly tell us that the shadows from this lamp are far too dark for film, and that the whole effect is very ugly.

The solution is not to move the key lamp to try and get rid of the shadows, but to introduce a second lamp, or set of lamps, to shine towards them and so "soften" or lighten them. This is a *fill* lamp.

The fill lamp must obviously be sited where it does not itself throw conflicting shadows, and should therefore be near the camera. Obviously it should not be as powerful as the key lamp, and the light from it must be as shadowless as possible — with a wide reflector or shining through a piece of gauze. Alternatively, the bulb can be shielded from the sitter and directed at a simple reflector, such as a piece of white card, angled to reflect to the sitter's face.

If our fill light is not very strong, the face shadows will appear dark on the film. Such strong or dramatic lighting — more suitable for men — is known as low-key lighting. If, how-

ever, our fill light is almost as bright as the key lamp, facial shadows will be very soft and almost unnoticeable, and the lighting — more suited to women, children and happy occasions — is said to be "high key."

### Shadow Balance

Getting the fill lamp to the right shadow balance is best managed by moving the fill lamp nearer or further from the sitter. If, however, space is tight, the fill lamp can be dimmed by adding further layers of gauze or by using a lower power bulb.

It is precisely in getting the right balance between these two lamps that much of the art of good close-up lighting lies. Although tables and charts of suggested contrasts between the two lamps are frequently published, I prefer to rely on my viewing filter and to try for the "feel" of the scene.

### Not Mathematics

Good lighting is not a mathematical calculation. It is a thing felt by experience, and the enthusiast will, I am sure, learn more effectively this way than by trying to reduce his lighting to charts and arithmetic.

But what of our two remaining sets of lamps? These too are required, and will, as we shall see in the next article, have an equally important part to play, for although our two sets of existing lamps will give us an acceptable picture, there is still much we can do to give a gloss and finish to our close-up.

# HAVE YOU seen the new projectors?

Quite an interesting crop of projectors have suddenly appeared. There's the new Bell & Howell 8mm. Lumina 11 with remote control for all movements. No less than three Eumig models, all given the latest features. A new self threading Brownie from Kodak for a mere £19.10.0. All are awaiting your inspection at R. G. Lewis where callers feel relaxed because they are not subjected to any sales pressure of any sort. At the other end of the scale you can see the Bolex 441 sound projector.



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Rev. R. A. Shone tells—

## What Every Woman Should Know About Cine



**AMPS.** Must not exceed so-many or something begins to smell. Liable to plunge whole house into darkness without warning. (Tip. Always have own special torch in sideboard drawer).

**APERTURE.** Called "f" for some reason by the men. Full of absurdities; the bigger the number they talk about the smaller the thing is.

**ANIMATION.** Refers to the funny drawings in the TV ads. Seems to take days and days to do, but is all over in half a minute.

**BLIMP.** The box the projector works in. Supposed to make it quieter. Can't be a lot of use because the Johnson's projector doesn't have one and is quieter than ours even so.

**BLOOM.** Something that makes lenses better. Have to pretend to detect difference in pictures taken with and without it.

**CLOSE-UP.** Picture of face filling whole screen, looking horrible. Supposed to be good film dodge, however, so say nothing.

**CAMERA ANGLES.** Source of great argument among men leading to pictures in odd positions, shots of walking feet, etc. Very much over-rated, but learn to say "That's nice" now and then.

**DOUBLE RUN.** Something about making one film do the work of two. Supposed to be great economy gag.

**DOLLY-SHOT.** Borrowing the baby's pram to put the camera on, and walking slowly along. Idea is to get "professional" results or something.

**EMULSION.** A thing which always gets scratched. Reputed to be sensitive to finger prints and therefore mustn't be touched.

**FADE-IN.** Sort of arrangement which makes picture appear slowly out of nothing. Sometimes done by having jam jars full of coloured water and pushing bits of film in.

**FADE-OUT.** What your guests do when husband says, "Have you seen our holiday film?"

**FILTER.** Bit of coloured glass

A Guide for women, who feel it part of their duty to take an interest in what cine-keen husbands (brothers, sons, boyfriends) are doing and talking about, but find it hard to keep up with it all.

which always gets lost. Does things to picture.

**FOCUS.** Some business about camera, requiring pacing out on ground, borrowing tape measure from sewing machine drawer, etc. When focus is wrong picture goes all fuzzy, but don't comment or the man will snarl and say he knows.

**F-NUMBERS.** Heaven knows how they work. See "Aperture".

**GATE.** Part of projector used for removing fluff, hairs, etc., from film, and showing on screen what it has caught. Clever bit of work which always ensures that film is clean after use.

**GAUGE.** Cause of much ill-feeling among men, leading to sneers, wild claims, foolish boasts, and almost blows.

**GRAIN.** Kind of dirt in picture caused by using wrong film, or wrong light, or wrong chemicals—anything except wrong judgment.

**LEADER.** Lots of numbers which flash on screen while you wait for picture to begin. Numbers always upside down, but this seems to be right.

**LENS.** The glass thing at the front of the camera. (Projector has one, too.) Treat with respect, if only out of amazement that a bit of glass in a tube should cost so much money.

**LENS HOOD.** Sort of extra bit for sticking on lens so that you can't see it unless you look close. Helps to keep rain off.

**LAMP.** Frightfully expensive electric bulb for projector, quite useless for anywhere else where lamps are

suddenly needed (e.g., kitchen just as you are about to peel spuds). So designed as to go out in middle of show when Mother-in-law is watching.

**PHOTO-CELL.** Something inside talkie projector without which it won't talk.

**PHOTOFLOOD.** Ordinary-looking electric lamp which scares the hair off your head when switched on.

**SCENERY.** Not supposed to be taken with ciné camera unless cow or something walks across.

**SCREEN.** Roll of white material for showing film on. Used to be called the "sheet" years ago, but is now promoted to high-price level.

**SILENT FILM.** Yours, as distinguished from those at the Odeon.

**SOUND FILM.** Those you see at the Odeon, as distinct from your own.

**TILTING.** Sticking thin book under front of projector to make picture reach screen.

**ZOOM.** The latest craze, which mercifully costs more money than any level-headed husband is prepared to spend.

**AFTERTHOUGHTS:** There are lots of other things which a humble Ciné-widow will gradually pick up for herself, such as Claws, Chargers, Jamming, "Negpos," Parallax, Wide Angle, and so on. As a general, working rule, if a thing is messy insist on the kitchen and scullery for it, if expensive say nothing at the time, if faulty or imperfect show sympathy, and if good enthuse. If especially good, turn conversation to new hat, coat, etc., and strike while iron hot.

# HOW TO EDIT

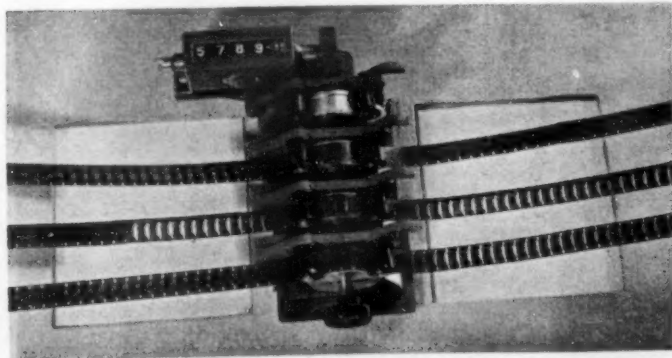
## The Professional Way

The film editors of Calvin  
Productions continue  
their short course in  
professional editing  
techniques. This week ...

### Method Makes It Easy

A synchroniser used to match the work print with the originals. In this case there are two originals, one containing odd number shots and the other even numbered. These A and B rolls are combined during printing, allowing optical effects such as dissolves and wipes to be included. The A and B roll technique also makes splices invisible, since the gap between alternate shots is filled with black leader.

(Courtesy Kinocrat Films Ltd.)



ONCE THE photography has been processed, the best takes combined, work-printed and edge-numbered, the all-important original film should be carefully labelled and stored — and not touched again until the show is ready for conforming.

The workprint is then broken down by scenes and rearranged in sequence with the script. Now, the real work starts with the rough assembly of the film. This involves:

reading against script,  
trimming,  
reading against script,  
trimming,  
etc., until you are satisfied that

the show is ready for narration. The optical effects are then marked on the workprint, the narration script cue-marked and the narration recorded.

The narration track is transferred to 16mm. magnetic film, rough-matched to the workprint, and interlocked. The show is now ready for final polishing — which usually involves sliding narration to some extent and trimming the workprint. The workprint is now interlocked again, for approval — and if there are no additional changes, music is recorded — the music, narration, and sound effects mixed and transferred.

At this point the original emerges

from the vault for conforming with the workprint, the printing sound track and the optical effects are synced — cleaned — printed — processed and projected.

Now we are looking at the "answer print".

### Methods of Selecting Best Takes

The most satisfactory method of selecting the best takes is to have a script girl on location during production. The script girl keeps track of the decisions of the director and cameraman at the time of shooting. From the selections she has indicated on the take sheet the editor will be able to pull the scenes for workprinting.

Another method, although much more time consuming for the director, would be for the director to look at the original on a viewer (*one certain not to scratch*). He must also listen to the sound takes and make selections.

A third alternative — less satisfactory and certainly more expensive — is to have all of the original film work-printed. In this instance the director would again have to view the workprint and select the takes to be used.

### Work Printing

The laboratory, when making workprints, always gives the standard printing exposure so the cameraman and director can judge whether the original film was normally exposed in the camera. In this manner dark scenes in the workprint indicate underexposure, and vice-versa.

It is cheaper to order black and white workprint of a film, but hot frames, edge-flare, slight colour or exposure shifts are hard to see in a black and white workprint, and this often makes it inadvisable. Colour workprints also enable the director to determine colour balance in the various scenes of original.

### Edge Numbering

Ink printed edge numbers afford the most rapid means of conforming originals to the edited workprint. With this method the original and workprint both have the same consecutive numbers printed at one foot intervals — in exact sync — for easy identification and conformation. Of course, the original and workprint must be edge-numbered before any cutting is done on the workprint.

Manufacturer's print through numbers on original film are difficult and

sometimes impossible to read. In addition, these print through numbers jump from roll to roll.

### Rough Cut

Through the assembly of the workprint scenes in the order to be used, you begin to get a hint of the problems ahead in editing, a preview of the finished product, a suggestion of the weak areas, and an indication of the show's length. At this point continuity problems ahead in editing become obvious and extra footage and repetitious scenes may be duly noted and discarded. Major shifts in the subject matter will point to a need for optical effects.

After the tangible alterations have been made, the narration should be read while the rough cut is projected, enabling the director to make sure there is enough appropriate photography to cover each narrative thought.

At this point some directors prefer to record their narration to the rough cut workprint and then trim both the picture and sound track together. This

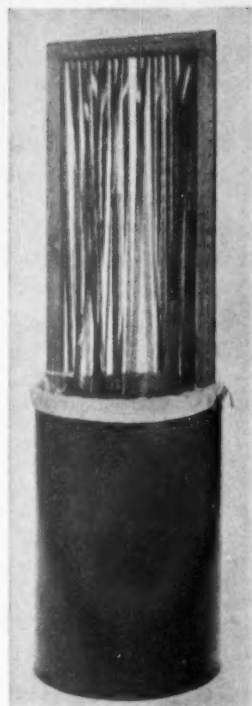
method gives the narrator some flexibility in his rate of delivery. If the narration is extremely tight (continuous) this is considered to be the best method.

If there is considerably more picture than narration, the best method is to trim the workprint, then re-read the script during projection. This cycle is repeated until the director is satisfied that all superfluous picture material has been removed. Where narration reads too long for a given sequence (in spite of the screams from the writer) cut or rewrite the copy.

During each projection of the workprint the director or editor should keep in mind the places where optical effects are needed. The desired effects should be marked on the workprint. This brings up a vital point:

*For overlapping effects such as dissolves and wipes — throw away 24 frames or more of both incoming and outgoing scenes.*

In other words, cut 24 frames, at least, from the head and tail of each scene in your workprint before cutting the workprint scenes together. *This is*

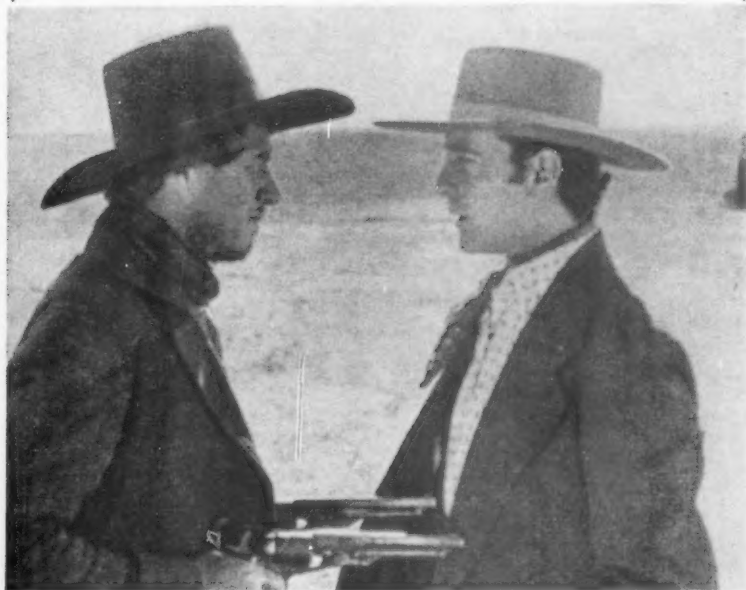


*A film bin to hold individual shots makes it easy to select the one needed. Amateurs can easily make such a bin themselves from a paperboard drum, some soft muslin cloth and a few pieces of wood.*

*(Courtesy Kinocrat Films Ltd.)*

## Additional Dialogue

*In which we dub new lines on old pictures*



*Your Kodachrome II or Your Life!*

*(Pony Express)*

*the only way to be absolutely certain there is enough overlap footage on the original to accomplish the desired optical effect in final printing.*

This last point cannot be emphasized too strongly. On many occasions clients bringing their work to Calvin Productions for services have had to change carefully thought out dissolves and wipe effects because they failed to allow for overlap when editing their workprint.

In conclusion, it is advisable to mark the location of superimpositions, double-print titles and special-length optical effects along with all other effects. This helps the director to better visualize how the film will appear in answer print form.

Let's assume that our workprint is pretty well edited at this point, and the effects are all marked. The next step is the actual recording of the narration.

*Next week: THE MECHANICS OF EDITING AND RECORDING NARRATION.*

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Several weeks ago we invited readers to invent names that would clearly differentiate between the different kinds of splicer used for joining film and magnetic tape. Here is a selection of replies.

## THE NAMES YOU CALL THESE SPLICERS

IN CONNECTION WITH the current deliberations how to name various splicers may I offer my suggestion?

Before the advent of recording tape the word 'splicer' could only mean one thing and so there was no danger of being misunderstood.

Now, we have to distinguish between *tape* splicers and *film* splicers. As there are two basic kinds of the latter—we can further describe them as *cement* splicers and *dry* splicers.

Thus, I'd advocate the words *cement* and *dry*—if the subject referred to is film only. If recording tape is involved too—I cannot see any easier way out than to use full term, i.e., *Cement Film Splicer* and *Dry Film Splicer*—the names which already seem to be fairly popular and widely used, e.g., in your editorial.

'Patch' splicer suggests a repair and somehow incomplete at that, and 'Butt' might be achieved with some exceptionally strong cement.

Montreal 6, Canada. Z. S. BUCHOLC

We are not sure that the word 'dry' is a good one here because cement splicers are already classified as 'wet' or 'dry', although admittedly wet scraping is very little used nowadays.

Why not take a leaf out of the Radio 'ham's' book, and use a letter definition? e.g.:

**Splicer Tape (cine) = S.T.C. (1)  
or Cine Tape Splicer = C.T.S. (2)  
Audio Tape Splicer = A.T.S. (3)  
or Recorder Tape Splicer = R.T.S. (4)**

No confusion exists between these or with the conventional 'wet' cine splicer. Also as recording tape is normally repaired with a 'patch' the method does not need qualifying in the description of the splicer as in the cine type.

I prefer 2 and 4.

Birmingham 32. F. SHAPLEY

Surely your problem is that everyone is trying to coin a name using two words

only; unless you invent a new word, it can't be done.

A film splicer we all know; a tape splicer we all know. The new gadget uses both tape and film, so what is wrong with calling it a *Tape Film Splicer*? If we understand standard English, I see no difficulty. There are such things as *Time Recorders*, *Card Recorders* and *Card Time Recorders*. They all do similar things, yet I take it that the people who use them are in no doubt as to what is meant when one of them is referred to. We in the cine world are no less intelligent; acceptance of a term will designate its meaning, and, of course, the context will (should!) verify any doubt.

But please *not* *Film Taper* or *patch splicer*!

Windermere.

H. F. COCKSHOT

How about the following:

**Sonotape**—Magnetic tape for sound recording.

**Cinetape**—Perforated magnetic tape for cine-sound synchronising.

**Sonophane**—jin. adhesive cellophane strip for joining Sonotape.

**Cinephane**—Adhesive cellophane strip in suitable gauges and perforations for joining films and Cinetape.

Thus we could join our tapes on a *Sonophane* splicer, or '*Sonophaner*' and our films and perforated tapes on a *Cinephane* splicer, or '*Cinephaner*'.

London, E.16.

W. MALLETT

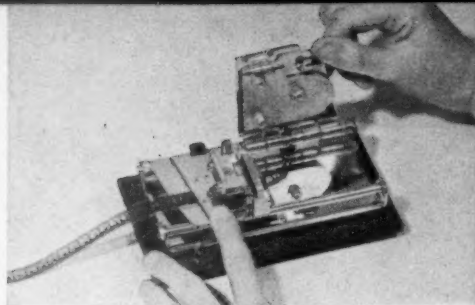
"Splicer" never was an easy word anyway, so I suggest opportunity to change this is at hand. Thus:

(1) For the established items:

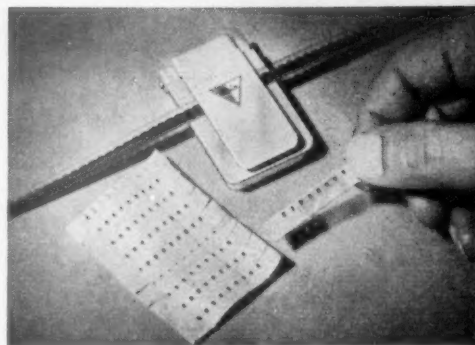
(a) Cement overlapped film — *Film Splicer*;

(b) Orthodox magnetic tape — *Tape Splicer* (with the addition of word 'magnetic' where necessary).

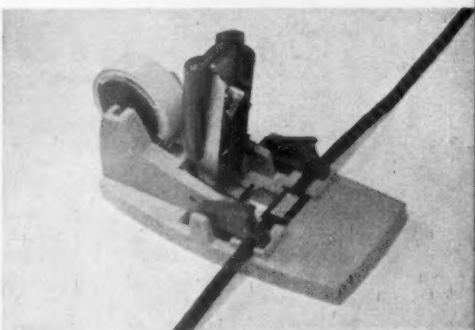
(2) For the new method, to establish the pressure adhesive medium —



JOINS FILM WITH CEMENT



JOINS FILM WITH TAPE



JOINS TAPE WITH TAPE

Film Joiner (with the addition of word 'perfostrip' where necessary).

Stockport.

JOHN SHAW

My two suggestions contain the word *press* as I think it is an essential word, considering it will differentiate from cement splicer. Therefore I suggest a simple hyphenated word *Press-on splicer*. As an alternative, as readers may always refer to the word *tape*, as the most convenient to describe the material used, I give for your consideration *Press-Tape Splicer*.

Glasgow, N.W.

TERENCE DOLAN



Peter Pearce at his home-built animation stand. Note the ex-dried milk tin reflectors.

Peter Pearce  
tells you about his  
Ten Best Winner

## THE HAPPY PRINCE

I CHOSE *The Happy Prince*, a fable by Oscar Wilde, as my first cartoon story for two major reasons: first, because its story line appealed to me and pointed to the contemporary scene and, second, because it gave me ample opportunity for scenic effects and strong use of colour without having too many animated characters hanging around.

*The Happy Prince* is a statue that speaks but makes no movement. He stands, covered with gold, in a squalid, industrial city. The only animated form in the film is a swallow who rests at the feet of the statue and is asked by him to take from his surface the leaves of gold and scatter them over the colourless scene around. As the bird carries out this task, the "black and white" city becomes a thing of beauty and colour.

When the swallow's task is finished, he dies in the cold winter and falls to the pedestal of the statue which now stands black against a city of magical colour. The tables are turned, but the city, far from grateful for its new found beauty, destroys the statue because its drab nakedness offends the glamour of things around it.

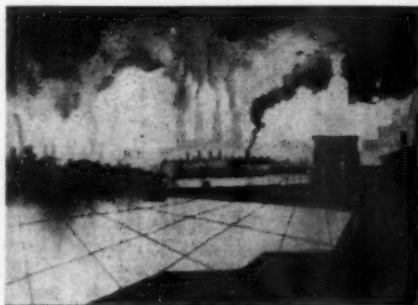
A dramatic highlight in the story was obviously the death of the swallow (illustrated here with an extract from the storyboard). This scene

needed dramatic emphasis and I decided to accompany the death of the bird with a clap of thunder, flash of lightning and forceful colour change—to bring all resources of sound and vision to the task. We follow the swallow, panning with him on a green sky which suddenly changes to purple as the statue comes into view. The panning movement stops, but the swallow continues his flight in a spiral up to the face of the statue. Here a simple cut-out shape of the bird was used, entailing no "wing" movement. This shot is followed by a track-in to the face of the statue to a big close-up. A violent change of colour heightens the drama; the sky glows in an angry magenta tint instead of the deep purple of preceding shots. The swallow falls dead as the lightning flashes across the sky. Two shots of a cut-out shape falling to the bottom of the frame were spliced together to create the sense of fall; the face of the statue is illuminated by the flashes of lightning to tell of his anguish as the little bird lies still at his feet.

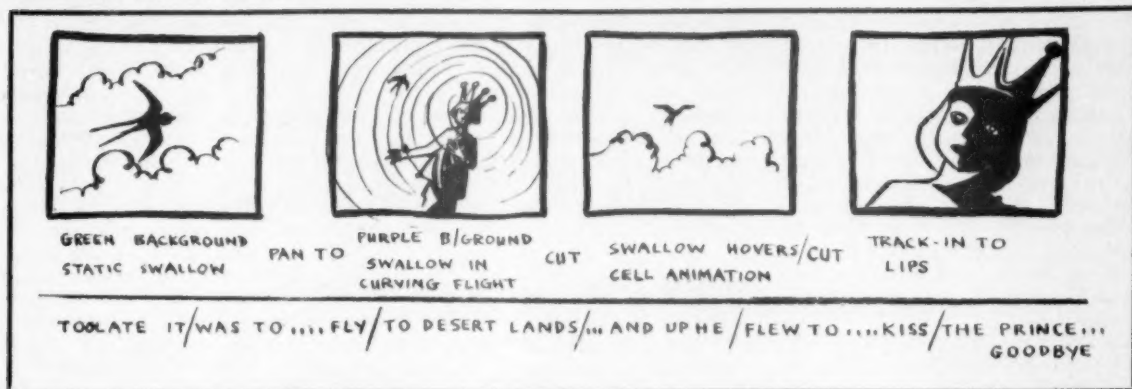
In this analysis it will be noted that no orthodox methods of animation were used and that the entire action was carried out by a series of subterfuges which, individually, were the very simplest of effects but which, collectively, produced violent action.

The static, single picture can prove to be a dynamic ingredient in this type of film when coupled with suitable camera movement. This is not to recommend panning and tilting for their own sakes (for these devices are no more to be used carelessly in a cartoon than in any other kind of film) but wisely used, this "subjective" animation can show quite effective results.

A rapid tracking-out on a single picture can indicate a dramatic disclosure—as when we are "taken back" in surprise—or can imply reaction on the part of a character shown in still form. Tracking in can serve to



*The City—rich but ugly.*



*A storyboard from the film; the dialogue is at the bottom of the board and is synchronised with the visuals.*

pick out significant detail as well as give movement to the screen. Contrary to general rule cutting from M.S. to C.U. would not be as effective. Panning movement over a still picture can be used to show vastness or desolation or to follow a moving object such as an aircraft or vehicle (fine opportunities here without much difficulty: the "moving" object being held static over a moving background).

Still pictures can be edited in rapid montage to give striking results (watched the TV commercials recently?) and often a solitary picture can be brought to life by such a simple device as colour change or movement of cut-out sections.

Most of "The Happy Prince" was produced by this technique of making a single graphic design and bringing it to life by the movement of cut-outs and paint brush applications. The autumn leaves tossing in the wind,

falling snow, sparkling stars and flakes of gold were all cut-outs.

Only in scenes showing the swallow in complicated movements of flight did I use animation cel and orthodox cartoon methods. The cut-outs were quite small and of such a nature that they could be made from paper, though for work involving larger shapes of humans and animals, etc., it is best to make them from thin, non-buckling metal. This will lie flat on the background picture and obviate the use of a glass pressure-plate over the work during exposure. The glass, if lifted carelessly, can move the material out of position and make cut-out animation an exasperating labour.

I soon discovered that the original story was completely unsuitable for the commentary, except for the prologue sequence and a couple of other passages. It was necessary to condense

all the facts — and all the emotions — into a very short space of time and the wordy style of the author, with its occasional wit, was not at all what I wanted. I wrote the narrative in an evening, inspired by the first flush of enthusiasm, and then compiled a story-board to fit it.

Each shot had to tell a story, either by narrative action or by symbolic reference, with stark economy of line and colour. There was little space in which to establish a setting or mood. The background music was therefore of the greatest importance and, together with the commentary, could make or mar the emotional appeal of the picture.

The basic equipment for this production was unimpressive. No elaborate camera, animated viewer or automation of any kind. The animation rostrum was little more than a solid camera support with none of the re-



*The sole item of beauty in the City, a gold covered statue.*



*The Statue asks a little swallow to take the gold and spread it over the City.*



*Now the City is beautiful — and the statue is ugly to the inhabitants. They tear it down.*

finements that go to make life easier for the film-cartoonist. The camera was an ancient Siemens fixed focus with close-up attachment and the lighting consisted of two No. 1 Photo-floods in reflectors made from National dried milk tins. The whole contraption was painted matt black to avoid reflections from the glass pressure plate which lay over the drawings to hold the cells flat and to prevent them curling in the heat from the lamps. It is most important to mask any shiny surfaces on the camera itself. This I did with a piece of black card through which only the lens protruded. Even so, the rim of the lens had to be touched up with a spot of paint.

I mention the simplicity of my equipment to emphasise the fact that it is not necessary to own elaborate and costly apparatus to embark on a cartoon film. Working within the limitations of one's equipment can well extend the limits of one's imagination, which is all important in this type of film.

The background drawings were painted with opaque poster colours on ordinary cartridge paper or thin card.

I allowed a space of an inch or so at the base of each drawing and made two holes with an ordinary office punch. Two registration pins at a corresponding position were fixed to the base of the rostrum (a couple of appropriately sized screws with the heads sawn off) make it easy to place the drawings in a pre-determined position.

### Drawings on Cell

Animation drawings on cell (acetate sheets) are also perforated in the same manner. This is especially important as the cells *must* be in correct register. Cells can be obtained from Tele-productions Ltd., 67 New Cavendish Street, London, W.1, who provide a whole range of sizes and gauges.

Poster colours will not "take" on to this material and oil colours are not sufficiently fast-drying. I used film design colour as supplied by Danes Ltd., 1 Sugarloaf Lane, London.

How much does it all cost? Very little. A second-hand 16mm. camera, quite adequate for the job, can be bought for considerably less than

most 8mm. models, 16mm. allows for the printing of copies and a wider distribution. This *must* be the target. Without some driving purpose any cartoon project is doomed to an early demise! This is a purely personal opinion which is not meant to offend any 8mm. enthusiast. I offer it as a piece of advice for what it is worth.

The wastage of film stock, through both error and editing, is cut to an absolute minimum in cartooning because exposure and action are pre-determined factors. Editing is largely decided at the scripting and "storyboarding" stage. *The Happy Prince*, in its finished state, ran to approximately 250 feet (sound speed) with a wastage of about 50ft., due largely to my own carelessness!

The entire production, including the stripe sound track, copyright clearance of music, purchase of recordings, etc., cost about £20. One of the most expensive items in a cartoon can be the sheets of animation cell. The ones used in my film, 10ft. x 8ft., cost about 1½d. each. At 24 f.p.s. this may sound frightening, though in actual fact, I bought a hundred sheets and used them several times over.

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Derrick Trueman and Ron Prime of the St. James-at-Bowes Film unit describe how they made their Ten Best presentation a success.

# PRESENTATION MATTERS

THIS YEAR'S Ten Best presentation had to be the best yet. Some things we could not alter — a church hall, hard seats, etc. But we hoped that "showmanship" in the presentation would minimise audience awareness of these. This year it was also suggested that we control sound volume and tone from a position in the audience, and that an overall communications system between projection, sound, lights and curtains should be established. The problem was — how?

First things first, however. As usual, the projector was set up in the gallery of the hall. This year, using a Bolex S221 equipped with 2½in. lens, we had no worries about mechanical noise so no attempt was made to blimp the projector.

To disguise the ugliness of the hall itself we designed a system of six reflectors with diffusers (see diagram) which could easily take 150w. Neta bulbs. These were supplied from our portable mains distribution box through a 1,000w. Strand Electric dimmer. Since these reflectors threw the light downwards, the girders and roofing, being in deep shadow, were not obviously visible.

Next — sound. The screen speaker was as usual, sited centrally above the screen pointing down to the centre of the audience. One of the worst snags of previous shows had been judging the

sound — someone had to be continually dashing down from the gallery to the floor of the hall to check both quality and volume.

So this year sound control was to be from audience level. One of our members volunteered to use his hi-fi set up (Leak amplifier and pre-amp, Garrard turntable and pick up) and this was situated near the back of the hall from which position the operator was able to judge the sound level from the audience point of view, and make the necessary adjustments as show proceeded. From this position, the operator also played the non-sync (intervals, etc.) music.

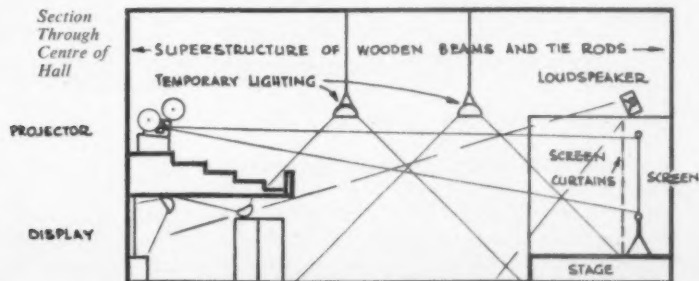
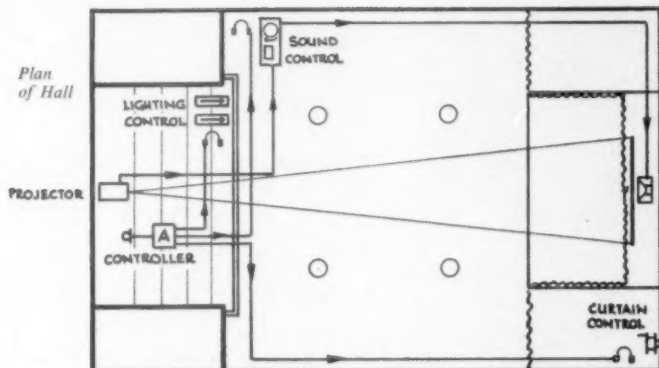
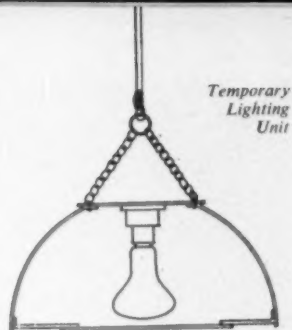
Since it was away from the projection point, this sound control depended on an efficient communications system. We appointed a Presen-

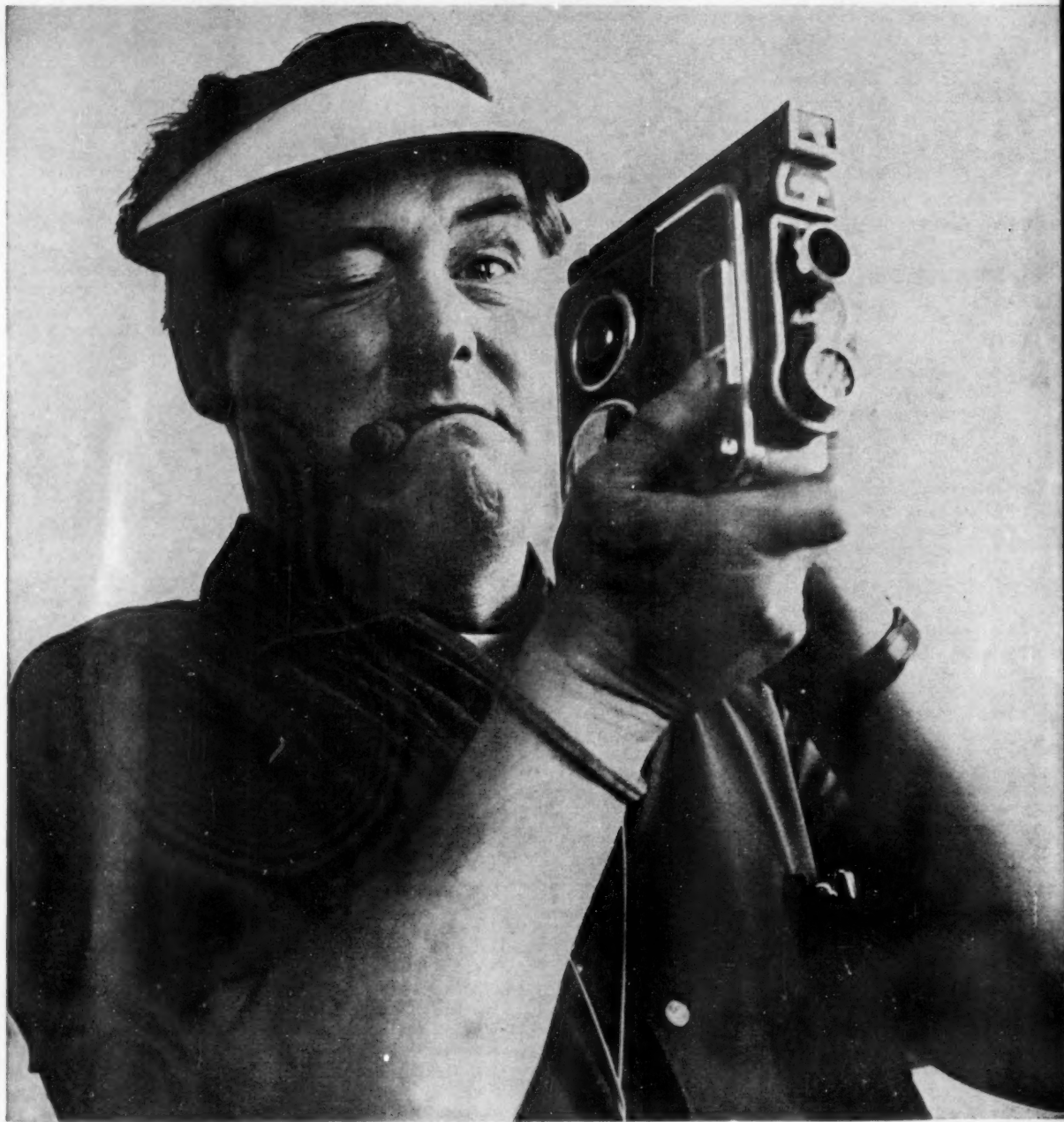
tations Controller to keep constant touch with sound, lights and curtain control points. From his position next to the projectionist he was able to cue all these points by means of a microphone. Each operator received his instructions through headphones.

Having gone to these lengths to improve our presentation, we now had to bring in the customers. The ground work was laid with a dozen ACW posters distributed at strategic points, and fifty printed cards were placed on newsagents' advertisement boards. Outside the hall, facing the main road, we hung a floodlit board nine feet by two feet reading TEN BEST FILM SHOW. An illuminated sign over the entrance was also prepared.

We set up a display on club activities inside the foyer. As an appropriate centrepiece we displayed an Oscar previously won by one of our members, backed by the current issue of ACW which included one of our production stills.

Our "cinema" took four full evenings to set up and only 45 minutes to break down, but the effort paid off. We had packed houses, new members, compliments from the audience and we made a profit. What more can a club ask?





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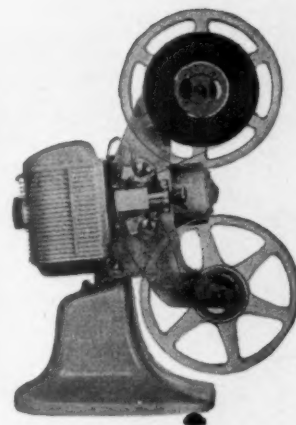
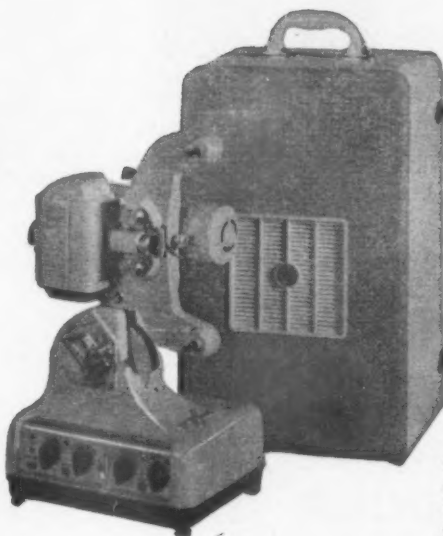
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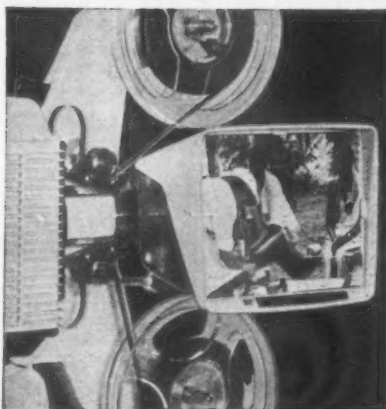


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FIRST LEFT: C.U.'s of relevant parts of sign-posts provide useful titles to introduce different sequences. The sky background, an unsatisfactory white here, is very pleasing in colour, but the sign itself must be in bright sunlight if both it and the sky are to be correctly exposed.

LEFT: The lettering on this poster seen in the window of the tourist office at Scheveningen provided a title to indicate our arrival, then I tilted down to reveal the gaily coloured picture below. I cut straight from this to people struggling along the wind-swept promenade. It was quite a contrast.

## DOUBLE RUN

# Looking back at a TRAVEL FILM

TRAVEL films have never appealed to me very much. Two years ago when I went to Denmark, I left my cine camera at home and exposed dozens of colour transparencies. As soon as I got home, I realised how silly I'd been, for the transparencies were dreadfully dull—in fact, I even sold my slide projector. No cine film, I felt, could possibly have been worse.

So this year when I went to Holland, I packed an electric eye camera, two rolls of Kodachrome II and six of Agfacolor. I had intended to take eight of Kodachrome II, but you won't be astonished to learn I couldn't find them! Yet, on my way through London, I saw a dealer's window stocked with it! I was not keen on mixing the two stocks, but thought I might use up the Kodachrome on the journey there. It's usually a mistake to waste film on journeys, but I had never travelled to the Hook before.

If I showed the film to outside audiences, the fact that the travelling sequence was on different stock would encourage me to chop it off! But then my real intention was to produce a *personal* memento for family consumption only. Many travel filmers say this, of course, but their endless long shots of buildings and hills always seem to me to be very imper-

sonal. I was going to concentrate on people.

In fact very little filming was done on the boat beyond a few shots of passengers trooping on, cars being swung on board and us writing a postcard home. As the postcard showed the ship we were on, it gave me a chance I would not otherwise have got of including a distant view of it. The accommodation was all between decks where there was insufficient light to film, but I did watch one or two determined types filming on deck. One filmed me as I walked along the deck and I pretended not to notice him so as not to spoil his shot. I hope he appreciated it!

Another waited until the boat got under way then hand-held his camera in a howling wind to film the receding coast. I see no point at all in filming receding coasts unless you show people reacting to them, and the combination of high wind and wild panning and tilting can hardly have proved very satisfactory.

We were going to Scheveningen, near the Hague. I had no idea what to expect, but carried my camera everywhere. I concentrated on people, as I'd intended, and found my 25mm. telephoto invaluable for securing unself-conscious close shots. The only trouble

was it was a windy coast and it was very hard indeed to hold the camera at all steady.

I looked out for contrasts with this country: people swallowing raw herrings, for example, or the little white police Volkswagens we met everywhere. I noticed that people seldom saw me if I filmed from somewhere above them and that I was much less conspicuous filming from the esplanade than the sea side of the beach. I took a number of panning shots, especially of the new pier, and re-learned an old lesson the hard way: if you must pan, decide beforehand *exactly* where the pan will end. It must end on a point of particular interest if it is to be really effective.

I saw many fewer cine cameras than I would have done in England, but the first three Dutch 8mm. filmers I noticed all used tripods—one of them right in the middle of the beach. Perhaps they take their 8mm. filming more seriously than we do—or it may just be that film stock is more expensive. I had to buy three further rolls of Agfacolor and was not very pleased to find they cost me 35s. each. I also noticed Kodak Automatic 8 cameras (electric eye Brownies) for £22.

The two most photogenic places I

visited were Madurodam, a miniature town with working model trains, ships, cars, and so on, and the old fishing harbour at Scheveningen. Madurodam includes models of famous buildings from all over Holland and it occurred to me it might be possible to use a shot of the appropriate model to lead onto a live action sequence at the real place. But this would have needed careful advance planning, so I just tried to pick out the most fascinating models, and people's reactions to them.

I began with close-ups of trains and ships and then panned slowly to reveal real birds hopping along the model streets. These should make my audience sit up — especially if I begin the sequence abruptly without any hint that they are models. I also tilted down from a model train roaring over a

right alongside the fisherwoman or boat and filmed them grinning at him! I had no tripod but was able to take unselfconscious shots of *his* subjects just because he was so busily occupying all their attention. I got so carried away by all this that I ran one roll of film through the camera three times instead of twice! The only other time I ever did this, I used some of the superimposed shots in a montage sequence, but if I do this again, I think my audience may be suspicious!

Generally speaking, though, there is a lot to be said for carrying as little as possible. An electric eye camera proved ideal in this respect and also enabled me to take numerous quick shots of people that would have been almost impossible with any other sort of camera. The great advantage of



*When shooting the countryside from moving vehicles with an electric eye camera, film close to the window so that the dark interior does not affect the reading (and cause over-exposure of the countryside, as here) . . .*

bridge to the wondering spectators looking up at it from immediately below. The models themselves would interest almost anyone — but, of course, people's reactions to them were every bit as worth filming.

There was a model drawbridge that was raised whenever a button was pressed. Unfortunately I'd run out of film by the time I got round to it or I could have obtained some interesting material. There would have been three points of interest: the bridge, the button that worked it, and the reactions of people who pressed the button. It's easy to see how a pleasing little sequence could have been built up.

The fishing harbour was even more fascinating. Old fishermen in costume were mending nets, and boys in clogs were helping to roll barrels aboard. Then the visitors began to arrive. One 8mm. filmer solemnly set up a tripod for each shot but then posed his family

8mm. on holiday is that it is so light and convenient, so I can't really agree with some tips in the summer issue of the I.A.C. magazine, *Amateur Film Maker*, where it is suggested that the holiday-maker should carry amongst numerous other things, two small screwdrivers, a whetstone, a stick of plasticine, sealing wax, medium copper wire, needles and thread, and, for "a really complete kit" a miniature blow-lamp and a small metal saw!

I had read that Dutch women in costume often charged tourists for the privilege of photographing them but I never saw this happen, even at Volendam, the tourist show place on the Zuider Zee. Perhaps my telephoto helped! I was careful to film sign posts, posters or once even a name on a barge to indicate where we went, so avoiding the need for subsequent subtitles. Of course, how much of the 550ft. I exposed will remain after editing remains to be seen.

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## A FILM THAT TRIES TO BE DIFFERENT

By ALEC GITTINGS

*The Young Doctors* ends with a dedication to the medical profession but is actually dedicated to the time honoured task of jerking tears from the audience.

EVERY film maker dreams of doing something that no-one has done before. Sometimes the obsession is with original technique; but a more general and more sensible aim is to shed a new kind of light on a subject that concerns the film maker and which he feels has never been adequately treated. Judging by the publicity for *The Young Doctors*, this is just what the team behind this film imagine they've achieved.

"In bringing Arthur Hailey's novel to the screen", declares a handout, "producers Stuart Millar and Lawrence Turman have gone after a new atmosphere in movies dealing with doctors. Where earlier films have largely dealt with the more glamorous lives of successful surgeons, society doctors or psychiatrists, *The Young Doctors* goes boldly into the innards of a working metropolitan hospital to explore what goes on down below, where the pathologists practise their phase of the craft."

The film boasts at least two talents who have proved themselves keen to work in an unconventional way. Arthur J. Ornitz, cinematographer, and Richard Sylbert, production designer, both worked on Shirley Clarke's revolutionary production *The Connection*. But *The Young Doctors* offers them little scope for the boldness they displayed in that film. The producers and Phil Karlson, the director, may have wanted to break away from the routine hospital weepie, but they seem too firmly entrenched in Hollywood tradition to make even a token gesture.



*Three Counties Hospital seems to be so busy treating the staff that the public never get a look in. The doctor doing the knee examination is Frederic March.*

Joseph Hayes's screenplay concerns a hospital's chief pathologist (Frederic March) and the young doctor who is sent to him as assistant (Ben Gazzara). The young man is intensely idealistic, and impatient of his senior's lazy compromise and slipshod interpretation of rules. Two dramas develop, one involving the newcomer and a student nurse who may or may not have a malignant growth, the other concerning another young doctor whose wife has lost her first baby and is desperately concerned for her forthcoming child. Indeed, the hospital seems given over almost entirely to the requirements of the staff and their relatives. The public are represented solely by a couple of corpses!

The fate of the nurse—should she or shouldn't she have her leg amputated?—and that of the newborn baby are both the responsibility of the chief pathologist, and these two dramas are intercut and played one against the other in a fashion more suited to a magazine story than to a film which ends with a dedication to the medical profession.

Every situation is loaded, every

decision means life or death. One doctor's immediate reaction to the discovery that the pathologist has endangered his baby son is to renounce his ambitions of becoming a wealthy specialist in favour of settling for the poorly paid general practice originally run by his wife's father.

### Action and Words at Odds

At the end of the film the camera lingers lovingly on the gnarled face of the March character as he leaves the hospital for the last time. Despite a speech he has just delivered in which he has confessed that the idealism of the young newcomer is the only way in which medicine can really be served, these closing scenes are so affectionately lit and shot that they offer the retiring pathologist as some kind of a hero—when in fact he has been responsible for a piece of criminal negligence which has almost cost the life of a child. Beware the film that says one thing in its speeches and another in its visuals. True attitudes are to be found in the way each scene is set up, lit, shot and cut, not in the sentiments the characters mouth.

The production designer is said to have done research at seventy-five New York hospitals before deciding upon the kind of laboratory that would be simultaneously authentic and suitable to production requirements. He took over five hundred photographs during this time, and they were blown up in groups to 24 x 30 enlargements for him to study before he set to work on sketching the set. (These still photography costs alone are reported to have been well over £300.) Sylbert eventually settled on glass partitions and detachable walls to facilitate shooting.

Three hospitals were used for exteriors, including the Vassar Brothers' Hospital in Poughkeepsie, recognised as one of America's model institutions. The unit were so taken aback at this glittering, circular building that they finally used only the old buildings now reserved for staff residences and warehouses. The modern sections were too good to suit the overworked, run-down hospital of Hayes's screenplay.

### Glib Camera Work

Considering the trouble the unit went to, it's surprising that the few sequences in which the doctors are seen away from the hospital don't have more of a sense of release. The settings—a skating rink, snowcapped mountains, a park—are escapist enough, but Ornitz's camerawork seems equally glossy and glib inside and outside the hospital. Even the scenes of the pathologist at work begin with fly's-eye views from the ceiling which at once give a kind of artificiality to the scene. There is no feeling of people at work, merely of actors playing out a series of conventional situations against a background which has the advantage of an immediately heightened atmosphere. The appeal seems as calculated as the plot contrivance, and every character fits too simply into a scriptwriter's filing system. The Gazarra doctor in particular is one of the screen's emotional supermen, cool, calm, inhumanly perfect. He only relaxes once, with a brief, agreeable impersonation of Marlon Brando. Only Phyllis Love as the pregnant wife shows flickers of naturalism. The rest share the kind of smooth professionalism which—while it is entirely suited to the film—makes conviction out of the question.

The operation scenes are reasonably discreet, though I must admit there were a surprising number of critics squirming in their seats at the advance show I attended. But the ethics of the autopsy sequence seem somewhat dubious. "Fredric March", a publicity sheet assures me, "used an actual human brain only a few hours after it had been removed during a real autopsy in a local morgue". This, surely, passes the point at which even the most ardent advocate of realistic detail would wish to stop?

Robert Swink's editing is straight-

forward enough, crosscutting the two central dramas with the relish of a thriller director pointing the audience in one direction only to snatch them back and head them off in another as soon as their interest is gripped. It wouldn't suit the film *The Young Doctors* seems to think it is, of course, but it serves this generally routine production adequately. Only one cut worried me. We go straight from an X-ray picture of a knee to a doctor muttering, "Acute appendicitis". True, it's a different part of the hospital, but it looks and sounds a bit unfortunate.

## Bargain of the Week



Capsule reviews of older equipment found on the second-hand market

### B & H 625 8mm Projector

depending on the natural curvature of the film to keep it engaged with the teeth.

Hinging open the lens carrier opens the gate sufficiently wide for easy threading—and cleaning. Sprung edge guides prevent the film "weaving" in the gate. Intermittent movement is by triple claw which allows severely damaged film to be transported. The gate and sprockets are finished in polished chrome, and properly relieved in the picture area.

Original models of the 625 had a fixed projection speed of 18 f.p.s., although later a variable speed model—the 625C—was introduced. No facilities are offered for reverse or still projection, nor is a safety shutter fitted.

Standard lens for the 625 is a G.B.-Bell & Howell Increlite 25mm. f/1.6. This gives a smaller image for a given projector-to-screen than the 20mm. lenses, commonly used today, but this is advantageous in view of the lower light output.

Mechanical noise is kept to a minimum. Most of it comes from the blower needed to cool the 500 watt lamp. Workmanship is to the usual high Bell & Howell standard. The machine is finished in two tone grey-brown wrinkle enamel, with polished aluminium and chrome fittings. It is a good buy at the current selling price of £18-£22.

In production 1955-59. Original price (1955) £35

EVEN NEW MOVIE MAKERS will recognise the 625 8mm. projector, since in appearance it is practically identical to the current Bell & Howell 635 Moviemaster.

But there is one major difference—the lamp. The 625 uses a 500 watt, pre-focus lamp working at mains voltage, which gives definitely lower screen brightness than the 21.5 v. Tru-flector fitted to the 635. On test the 625 achieved the standard screen brightness of 10 ft. lamberts on an image 29 in. wide, compared to 34 in. wide for the 635—in both cases using a matt white screen.

The 625 is solidly constructed, the die-cast mechanism unit being carried on a heavy gauge aluminium main panel on a die-cast base. For carrying a front cover fits over the entire film path. No separate case is required.

The spool arms are made of pressed metal and accommodate reels of 400 ft. capacity. Drive is by spring belts, rewind is by belt change. The film path is straightforward, over the top sprocket, through the gate, under the bottom sprocket and over two idler rollers to the take-up reel. The sprockets have fixed retainer rollers,

## The 9.5mm Reel

BY CENTRE SPROCKET

### *An inexpensive* **LOOP-SYNCHRONISER** *for the lucky few*

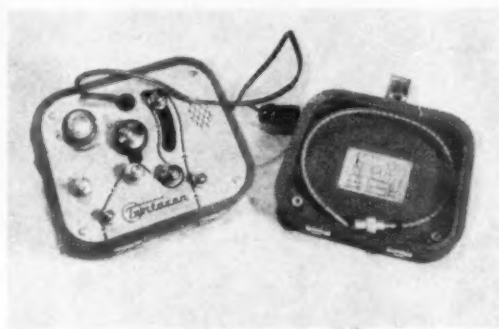
TAPE SYNCHRONISERS for 9.5mm. projectors have been plentiful in France although, like most French equipment, have seldom been inexpensive. For the man here who requires absolute sync there is, of course, the combination of the Europ projector and Synchromeca, which uses perforated-tape. But if it's only to add to the commentary this is expensive.

Now Pathescope are importing what is probably the cheapest loop-synchroniser on the market. Designed for use with their Cinerex 8mm. projector, the Tertason is well made, nicely finished, and fits neatly into a small green, grained plastic case. It has the usual arrangement of rollers and guide posts with the tape path clearly marked. Drive is by capstan with a rubber pinch wheel. A control knob operates a cam to lift the pinch wheel away from the capstan for tape threading. This moves the roller against its spring and therefore feels as though the 'on' is the more natural position of rest. To avoid getting flats on the pinch roller surface it should not be left 'on' when not in use.

The Tertason has three interchangeable capstan sleeves for use with three speed tape recorders. When not in use the spare capstan sleeves and the flexible drive are housed in the detachable with the Gem, Son and Mk. IX projector drive to give one turn per frame in an anti-clockwise direction. Adding one more guide post and a re-arrangement of threading would, however, make it suitable for clockwise rotation. The projector end of the flexible drive coupling is a metric screw thread (male) 4mm. x 0.7, a thread which requires a No. 31 tapping drill.

Pathescope offer this synchroniser as suitable for linking existing nine-five projectors which have the one turn per frame shaft with the correct direction of rotation. I imagine that many readers will be interested in its use with the Gem, Son and Mk. IX projectors which, because of the claw

RIGHT: Inside view of the Tertason Synchroniser. The variable resistance is wound on a large hollow former to give adequate cooling, the pick-up from this resistance is by carbon brush. The operating cam may be seen bottom right.



LEFT: The Tertason Loop Synchroniser sold by Pathescope costs only £7.17.6d. It is suitable for three speed tape recorders, the spare interchangeable capstan sleeves may be seen housed in the lid.

arrangement, present special problems of their own. My experiments with one of these projectors and the Tertason are nearly complete and I shall report on this later.

\* \* \*

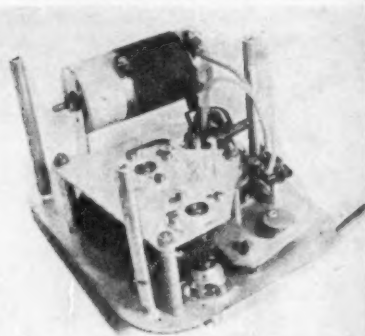
SOME CORRESPONDENCE has appeared recently on the subject of Ferrania-color processing. I have not, of course, tried any of the 8mm. 25 ASA Ferrania, but have just been processing my own PCF, according to a formula which, I believe, would be equally suitable for it.

One difficulty I anticipated was in the use of an amidol first developer, as recommended by Ferrania and used in the processing kits. This chemical has poor keeping qualities in solution, and my processing drum aerates solutions so thoroughly that I felt sure the developer would not last. Also, unless one has a number of films to process at a time, the kits tend to be very wasteful. And not many films could be done at one sitting, since each will be on the drum for nearly an hour.

I have been trying the formula given by J. L. Linsley Hood in his "An Increased Speed Process for Ferrania-

color Reversal Film." This originally appeared in *Amateur Photographer* and is now obtainable as a reprint from Neville Brown & Co. Ltd. Mr. Hood found that a Phenidone-hydroquinone developed gave results very close to the original amidol but with increased speed for still photography. Trying his new formula with PCF, however, I did not get the expected increase in speed—a result which seems consistent with the experience of users who have tried to process Ferrania cine film in the kits of chemicals intended for the still camera film.

Clearly there is some difference between these cine films and their still camera counterpart, which results in their not reacting in quite the same way to a given developer formula. I do not think my processing conditions are responsible for any loss of speed because my drum gives continuous and vigorous agitation, and other types of tank giving less agitation would require longer times to give the same effect. In any event I have found these new formulae to be the complete answer for those willing to make up solutions for themselves.



## SOUND TOPICS

BY P. J. RYDE

# How to Eliminate Flutter on the GBL516

THE L516 PROJECTOR does not always take very kindly to very old Kodachrome film. The picture is projected well enough, but the lateral cupping of the film, and its overall loss of flexibility, tend to cause trouble at the sound head, where the mechanical smoothing is no longer sufficient. A slight modification to the film threading path, however, can do a lot to overcome this trouble, which usually takes the form of pronounced flutter.

What is needed is an additional roller between the bottom of the gate and the sound scanning drum, and the most convenient method of mounting it is to attach it to the trip lever. One can either make a suitable roller and mount it on the existing trip arm, using the arm as a spindle, or one can unscrew the arm, and replace it with a complete L516 idler roller assembly. The latter is probably the more satisfactory in the long run, but it takes a little more trouble initially.

The original trip arm is screwed into the trip lever, but it may also be retained by a lock nut (Fig. 1a) and it will probably be advisable to dismantle the machine sufficiently to gain access to the back of the trip lever. On some versions of the L516, the switch plate can be removed as a unit, in which case the matter is simple. On others, the procedure is a little more complicated, but it is not at all difficult.

First, the projector is removed from its case, the two retaining screws, the lens, and the inching knob having been removed. The front end panel must now be released by unscrewing the six retaining bolts, and it can then be levered out at the bottom and withdrawn in a downward direction. It cannot be removed in any other direction, for the oil duct at the top of the panel gets in the way.

Once the end panel is removed the whole switch mechanism is easily accessible, so that the trip arm can be replaced by the idler roller spindle. It should be remembered that the idler is designed to be mounted on the main side panel and hence it must be spaced away

from the trip lever with a washer, otherwise it will be incorrectly aligned. (Fig. 1b). These alterations completed, the projector may be re-assembled, and put back in its case.

For all normal films, the threading path remains as usual, with the film passing under the trip roller and over the sound drum. But if a film proves troublesome, the projector can be stopped, and the film hitched over the trip roller; this can usually be done without unlacing the film at any point. The advantage of the revised film path is that contact with the extra roller is a help in isolating the intermittent; the automatic trip is, of course, temporarily out of action, but if films are examined and repaired before projection, this scarcely matters.

(If for some reason it seems extremely inadvisable to lose the use of the automatic trip, the additional roller can be fitted to the main panel by drilling a hole in the latter; the threaded end of the idler spindle can then be pushed through the hole and held in place with a 6 BA nut. But the roller is less suitably placed by this method than when it is attached to the trip lever.)

An additional advantage of the revised

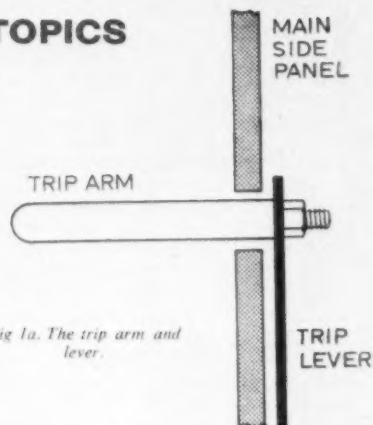


Fig 1a. The trip arm and lever.

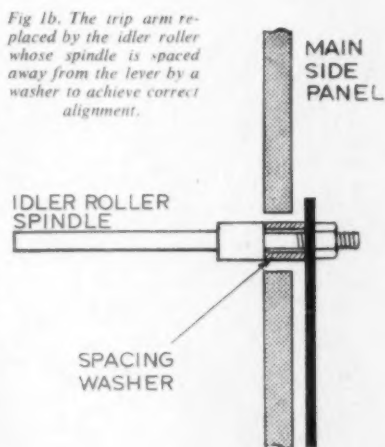


Fig 1b. The trip arm replaced by the idler roller whose spindle is spaced away from the lever by a washer to achieve correct alignment.

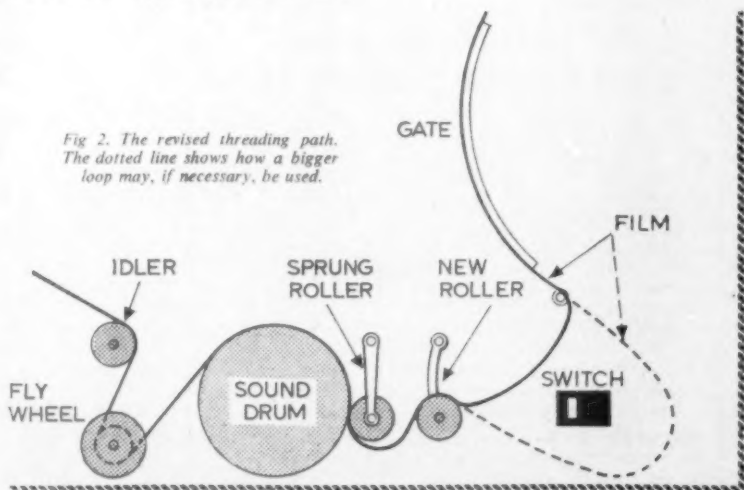


Fig 2. The revised threading path. The dotted line shows how a bigger loop may, if necessary, be used.

## Sound Topics—continued

threading path is that in cases where exact sync. is not important, a very much longer loop can be left between the gate and the sound head (Fig. 2), and this in itself is a great help in preventing the flutter. With the normal threading path, the extent to which one can increase the loop is severely limited because the film soon starts to scrape along the top of the amplifier case. The trip roller, on the other hand, supports the extra loop and keeps it clear of obstacles.

### The Edison Phonograph

CAN anyone give me some details of the earliest versions of the Edison phonograph? Before the introduction of the wax cylinder, the recording was made on tinfoil which was wrapped round a drum. The surface of the drum had, I believe, a spiral groove, so that the needle travelled automatically along it when the drum spindle was turned.

The reason for my interest is that some pieces of foil, recorded on one of these machines about the turn of the century, recently came into my possession. I reproduce a small portion of one piece

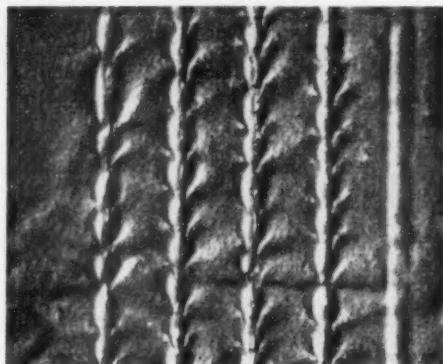
here—considerably enlarged; the actual length of the section shown is about half a centimetre.

The foil, which appears to have been used double, is extremely flexible, though of considerable weight and thickness. The distance between groove centres is about 1mm., and the width of the unmodulated groove at the bottom of the picture is about a third of a millimetre. According to the writing on the envelope in which the foil is wrapped the recording is of the words "Hoorah Hoorah! Hoorah! Peter Piper picked a peck of pickled

pepper," not, alas, a particularly inspiring message from the past.

I am particularly interested to learn the method whereby the foil was attached to the drum, for the pieces in my possession are clearly only clippings from the original and show no evidence of the method of fastening. Perhaps someone could also tell me whether the use of a double thickness of foil was normal practice, or whether it was an ingenious method of producing two copies of the record at once. Any other details would be most gratefully received.

A portion of a tinfoil sheet recorded on an early Edison phonograph. The actual length of the piece is about  $\frac{1}{2}$  cm.



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# tests... KOPIL 1A



## 8mm Camera

venting it from turning. The rear socket houses a central pin coupled to the shutter release; when the pistol grip trigger is depressed, a small pin on this comes up into the socket and starts the camera—a commendably neat design which entirely does away with coupling to the external shutter release.

**Gate.** Relieved both front and back, except around the gate aperture itself on the front plate. The sprung pressure plate is blackened to minimise halation and its carrier is hinged at the top. Access for cleaning is a little restricted, but better than on some cameras we have tested. In use the gate is automatically closed and held shut under tension by a spring on the camera door. The edge guides are fixed.

**Claw.** A sprung, non-retracting type, the claw slides back over the film on the return (up) stroke, and begins the pull-

and one could have gone on filming until the counter read well beyond the 25 ft. mark.

**Motor.** Clockwork type, wound by a fold-over crank (with ratchet action if desired) which needs twelve turns for a full wind; this will run up to 9 ft. of film—43 secs. in this particular sample—before cutting out.

Speed is controlled by the usual centrifugal governor. This was set a trace high on the model tested; as will be seen from the table, the speed remained reasonably constant as the spring power ran down, until the last few seconds.

**Release Button.** On the right hand side of the camera, the starting button is pulled downwards for normal running, right down for lock-on running, and pushed upwards to expose single frames. As mentioned earlier, the pistol grip works the release very neatly through a special fitting in the base. There is no provision for a cable release.

**Delayed Action.** This clever clockwork device has a small winding key just above the footage counter window, and before use is wound by approx. three-quarters of

Table I. Running Speed.

TIME INTERVAL (sec.) ...	0-10	10-20	20-30	30-40	Stops at 43 sec.
AVERAGE SPEED (f.p.s.) ...	17.1	16.5	16.0	15.5	

This moderately priced but well made Japanese single speed 8mm. camera has fully-automatic coupled electric-eye exposure control, and 3-position turret with converter lenses for tele and wide-angle. A useful "extra" is a delayed action device which allows the operator to get into the scene before the camera starts running for a predetermined time.

**Construction.** The body and door are light alloy die-castings, finished in dark grey wrinkle enamel, with the front section in a lighter tone glossy grey. Fittings are mostly satin chrome plated. The door, hinged at the rear, is fastened by a quarter turn of a well made folding latch. Light trapping is by a tongue-and-groove join all round, lined with black cord for extra light-tightness. The door cannot be closed unless the spools are correctly seated on their spindles.

A standard  $\frac{1}{4}$ " Whit. tripod bush is provided near the front of the base, and a small socket towards the rear ensures positive location of the pistol grip, pre-

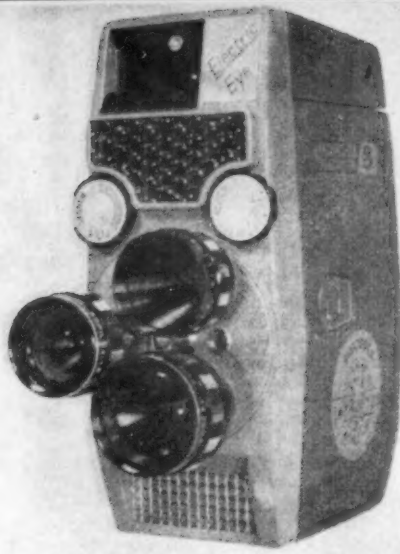
down one perforation below the bottom of the gate (+1). The shutter is of the usual rotary disc type, with an opening of 165°, giving an exposure of approx. 1/35 sec. at the single running speed of nominally 16 f.p.s.

**Film Path.** Of the usual sprocketless type, this camera has a shaped, relieved post at the top of the gate and a rubber-covered one below it; the latter helps to isolate the intermittent motion at the gate from the pull of the take-up spool. The take-up operates via the usual slipping clutch.

The footage counter is worked by an arm resting on the film on the take-up spool, and shows the amount of film used in a diamond-shaped window on the operating side of the camera. Unfortunately, we found it difficult to read accurately. In the case of the camera under test, the footage indicator was also wrongly set; the leader had not run off until the counter indicated about 2 or 3 ft.,

a turn. When the camera is set up on some convenient support and pointed in the desired direction, a small button adjacent to this key is pressed. The operator then has 10 seconds to get into the scene before the camera starts to run; it will continue to run until just over 2 ft. have been exposed—9½ sec. on the camera tested.

**Viewfinder.** Of the inverse Galilean or large front window optical type; the whole field seen in the finder represents the view of the wide-angle lens. Inside this is a green rectangle showing the field of the standard lens, while a smaller red rectangle shows the fold of the tele lens. The colours correspond to those engraved round the lens barrels, and a signal in the lower right corner of the finder glows with the colour corresponding to the lens in the taking position, enabling one to check instantly which frame should be used without taking the eye away from the finder.



The Kopil 1A has an f/1.8 standard lens, and the triple turret carries converter lenses for wide-angle and telephoto. The lens aperture in use is shown on a scale in the viewfinder.

**Lenses.** The basic lens built into the camera body is a 13mm. f/1.8 Cine Kopil Standard; the corresponding turret position carries a deep hood and a haze filter. The other two positions carry 6.5mm. wide angle and 25mm. telephoto converter lenses (i.e., afocal lens attachments). All three lenses are fixed focus. The turret is provided with click-stops to index the lenses in the correct position.

**Exposure Meter.** The photo-emissive type photocell is positioned just below the viewfinder. The electrical output of the cell works a galvanometer movement which adjusts the opening of a pair of discs carrying shaped slots which together act as the aperture control inside the basic lens. A small disc just above the taking lens can be set for film sensitivities of 10, 16, 20, 25, 32 or 40 ASA (i.e., covering all the popular colour films now available). Manual exposure setting is possible for the well known special cases (e.g., subjects with an unusually high proportion of bright sky area). The setting knob on the front of the camera is turned from AUTO to MANUAL, and the stop selected while looking at the scale in the viewfinder; lens aperture markings are from f/1.8 down to f/16. The acceptance angle of the light-sensitive cell was measured, and it was found that the reading dropped by one stop for an included angle of  $59^\circ \times 51^\circ$ , and by two stops for  $65^\circ \times 59^\circ$ . This is perhaps a rather wider angle of view than is desirable, for unusually bright objects just outside the field of view of the camera lens can influence the reading.

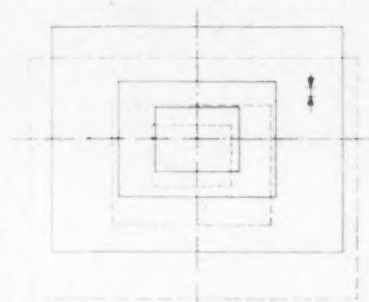
**Results.** The Kopil 1A handled very nicely, particularly on the pistol grip. The exposure meter produced well exposed

results on a wide range of normal subjects, and the camera got up to speed quickly—shown by the fact that the first frame of each shot is only a trace lighter than its successors.

Steadiness, checked by filming a superimposed high-contrast target, was fair on continuous run with some vertical unsteadiness; exposing single frames, steadiness was poor on the camera tested. In general, the results were quite adequate for less exacting users, and certainly the degree of unsteadiness found on our tests would be better than the steadiness of a hand held camera in the hands of the average user. The frame line was correctly positioned to bisect the sprocket holes.

The finder accuracy was not very good on the camera tested; the view through the finder was appreciably higher than that of the lens; this would result in heads being chopped off in many shots, or disproportionate amounts of foreground in scenic views. The figures for the three lenses are given in the table; those at the top of the frame are only approximate, for the error was larger than our standard measuring markers. Also it should be noted that of the top-of-the-frame errors, only rather less than  $+2\frac{1}{2}$ " would be accountable to parallax.

Lens performance was on the whole good. The results with the tele were a trace warmer than with other two lenses, but matched reasonably well; this lens also showed slight colour fringing on high contrast subjects, though this was not really worrying. The lenses gave a suggestion of a flare spot in the centre of the



Viewfinder accuracy, to scale. The full lines indicate the view seen through the finder; the dotted lines show the photographed area projected through a standard size aperture correctly centred on the frame.

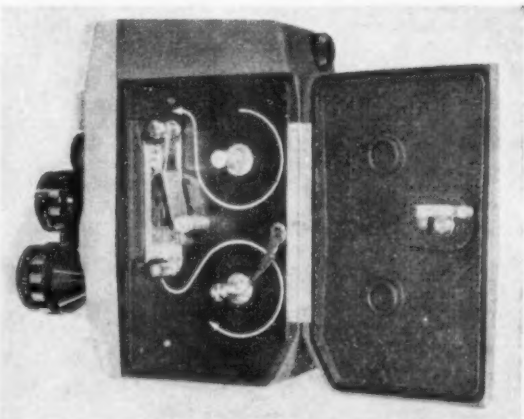
picture at full aperture, but this disappeared when the lens was stopped down a little. Definition, quite fair at full aperture, became good as the lens was stopped down to about f/4 and smaller.

**Summary.** The Kopil 1A is quite a solidly built camera, 6" high and weighing 2lb. 14oz. The very pleasing pistol grip adds  $4\frac{1}{2}$ " to the height and 6oz. to the weight. Apart from the footage counter which is none too easy to read accurately, and the finder accuracy which proved poor, the camera handled well and gave results which we judge very acceptable for a camera with these facilities in this price-group.

Price: £37 2s. 6d. Pistol Grip, £3 3s. 9d. (Submitted by the Agents: J. J. Silber Ltd.)

Table II. Finder Accuracy.

LENS mm.	FIELD IN FINDER (at 10 ft.)	DISCREPANCY WITH RESPECT TO PROJECTED IMAGE (inches)			
		Right	Bottom	Left	Top
6.5 (W.A.)	$7\frac{1}{2} \times 56\frac{1}{2}$	-3 $\frac{1}{2}$	-12	-5 $\frac{1}{2}$	+8
13 (Stand.)	$39\frac{1}{2} \times 28\frac{1}{2}$	+1 $\frac{1}{2}$	-7	-1 $\frac{1}{2}$	+6
25 (Tele.)	$21\frac{1}{2} \times 16$	+2	-3 $\frac{1}{2}$	- $\frac{1}{2}$	+4 $\frac{1}{2}$



The door hinges fully open for threading; and the film path is clearly marked on the back plate. The gate pressure pad, hinged from a relieved post above the gate, is automatically closed when the door is shut, by a spring device on the door. A well made and efficient door catch is fitted.

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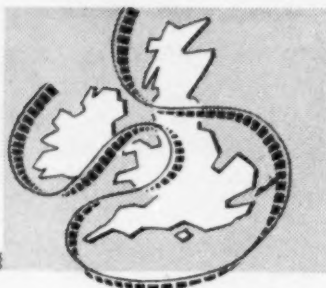
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# ACW NEWS REEL



● "Since 1960", wrote the Chairman of WENDOVER's Crescent Society last month, "we've faded into a ghost club". Strenuous campaigning for a revival enables him to write this week, about the first of the new season's meetings. "Due to the late hour we had to close the meeting, but members were still discussing the film as they made their way home. And it has been proposed to start a tape recording club in Wendover to combine some of its activities with the cine society".

Other "sick" clubs, take note!

● Anybody just completing a 16mm. production and searching for somewhere



Vancouver International Film Festival offer this as their major award—an Eskimo carved soap-stone statuette. Other awards include silver plaques, diplomas, and a 16mm. Autoload 200-S camera presented by Bell & Howell of Canada.

different to send it may be interested in the Vancouver International Film Festival. All entries must be in by January 1st, and the organisers advise posting sea mail by about November 7th, or airmail by about December 20th. ACW has entry forms and full details available for any interested producer. The competition is open to 16mm. only. Previous awards do not bar any film.

● A fierce letter on film criticism in EDINBURGH's *Cine Chat* calls for "not the meek and mild 'yes, quite nice kind', but real advice; something that will send the producer away with something to chew over. The old saying 'you have to be cruel to be kind' applies equally well in films".

● A new style competition by CHESTER Society sets five groups the task of making ten-minute films "on a subject set from three chosen pieces of recorded music, and by using the camera, the groups will put into visual form just how they see it through the medium of the cine camera".

A challenge, we think, which sets the editors the biggest headache of all. Editing picture to music is an exacting though stimulating task even with professional resources!

● Arson has become a secondary activity of the PORTSMOUTH Club in recent months. But it has been with the full approval of the fire brigade that they've twice staged full-scale fires in condemned houses, because copies of the resulting 20 minute

16mm. colour film are now with several local brigades for use in this present National Fire Prevention Week.

## News Briefs

● BURNLEY's local Centenary Charter celebrations are the subject of two films being made by a team of a dozen—one film for the town, one for club use. The 3,600ft. shot are now being edited down to 45 minutes.

● If the size of club magazines can be taken as evidence of enthusiasm, EDGWARE will take a lot of beating. The latest edition of their journal, *Beam*, has 32 pages.



Problem! How to get down to the viewfinder without getting a slipped disc! Pendle Film Society were at work on their 8mm. comedy, "The Man who caught the 8.15".

For easy reference to British clubs featured in this week's Newsreel, secretaries' addresses are listed below:—

WENDOVER: R. W. Jones, Sunnymead, 3 Manor Crescent, Wendover, Bucks.

EDINBURGH: W. S. Christie, 11 Hillpark Road, Edinburgh 4.

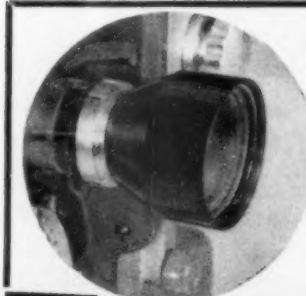
CHESTER: D. S. Tomlins, c/o 26 Stanton Drive, Bache Hill, Chester.

PORTSMOUTH: L. Bridle, 175 Highlands Road, Fareham, Hants.

PENDLE: Kenneth Clarke, 71 Mansfield Crescent, Brierfield, Nelson, Lancs.

BURNLEY: T. Wood, 16 Whalley Road, Clayton-le-Moors, Accrington, Lancs.

EDGWARE: Mrs. H. Law, 14 Chadbury Court, Watford Way, Mill Hill, London, N.W.7.



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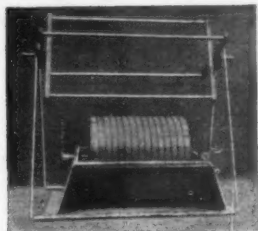
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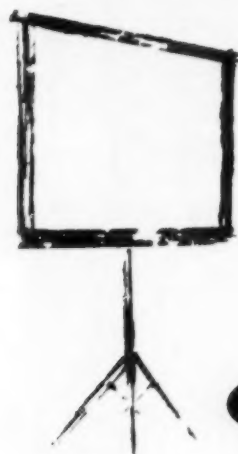
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